THE

A R T

PAINTING:

BY

C. A. DU FRESNOT:

WITH

REMARKS:

Translated into English, with an Original PREFACE, containing a Parallel between Painting and Poetry:

By Mr. DRYDEN.

As also a short Account of the most Eminent Painters, both Ancient and Modern:

By R. G. Esg:

The Second Edition, Corrected, and Enlarg'd.

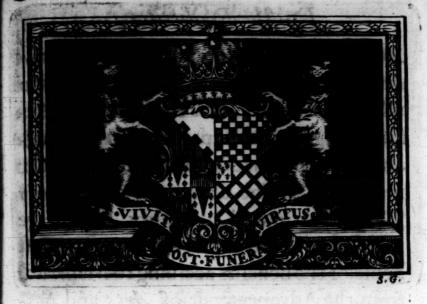
LONDON:

Printed for B. L. and fold by William Taylor at the Ship in Pater-noster-row. 1716.



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TO THE RIGHT HONOURABLE R I C H A R D, Earl of Burlington, &c.

MY LORD,



HE first Impression of this Latin Poem having been address'd to the famous Mons. Colbert, Marquiss de Seign-

Honour to the Memory of its excellent

A 2. Author.

Anthor, than to infcribe this prefem El dition of it to a young Barresil Piers, to whom the Noble Arts there the fame Acknowledgments to pay in thefe Kings doms, as they had to that breat Minister in France. The Command of a King's Purse was indeed a mighty Advantage which He had over You. But for a just Sense of the Benefits accoung to Mankind, from the Advancement of Arts and Scil ences in general: or for a refin'd, and elegant Taste of the particular Beauties of each of them; as He was by no means Your Superior; so, it must, without Flattery, be faid, that hardly any Man (at Your Age) has yet been Equal to Your Lordship.

Painting, Sculpture, Architecture, Music, &c. are not more the Entertainments of Your Fancy, than of Your Judgment. Your Penetration has render'd You Master of them, in the same Degree with those who make the Profession of them their Business. And I congratulate my Countrey-men, upon the happy

Author.

happy Prospect they have, of saving themselves the Trouble and Expence of a Journey to Rome, or Paris, for the Study of those Arts, which they may find in their utmost Persection at Burlington-House.

The same Force of Genius which shines so bright in these the ornamental Parts of Life, has no less Lustre in every other thing You do. Twas this distinguish'd You every where abroad: and made You more admir'd in Holland, Flanders, Itally, and France, for Your Endowments of Mind, than for Your Titles and Possessions. And to whatever high Station Your Merit shall call You, in the Court, the Cabinet, or the Camp, the same Superiority of Genius will still prevail: And amongst the most Excellent You must Excel.

Nor is it a Wonder that Your Lordship should be thus universally accomplish'd. By right of Succession, You have collected A 3 lected

on classes on Interest must hank

lected in Your self all the illustrious Qualities that adorn'd Your Ancestors. The Name of BOTLE is samous throughout all the Civiliz'd World: where ever Oseful Knowledge is cultivated; or where ever an able, and disinterested Patriot sinds any Esteem. And descended (as You are) from a Father, whom our late King pronounc'd the Finest Gentleman in his Dominions: and from a Mother, whom one of the best of Queens call'd Her Friend; it would be amazing, if Your Lordship were any Other than what You are.

which You baye permand ROLL WY at

It is not for common Purposes that Heaven has entrusted these rich Talents in Your Hands. You stand accountable for them to Your Prince, your Countrey, and Your noble Relations. Nay, every true Briton claims an Interest in them: and assures himself, that You are born for his Advantage. You have already given them an Earnest of it, by Your glorious

than to lay ioniching of the Work.

rious Conduct in the North, upon the late unhappy Disturbances that threaten'd Your Province: and by that exemplary Moderation and Generofity, which mov'd You to intercede for the Lives of those, against whom You stood prepar'd to hazard Your own. But this. My LORD, will be Matter for our Britifb Chronicles: or will better become fuch Pens, as have made the Two Names prefix'd to these Sheets renown'd in English Poetry. Conscious therefore of my own Infufficiency for fuch a Task, I shall prefume no farther on Your Patience, than to fay fomething of the Work, which You have permitted me to lay at Your Feet. I nammon so:

The Reputation of Monf. du Fresnoy is established all over Europe: and his Poem allow'd to be the most complete and methodical System, that has yet been published of the Art of Painting. And to the Character of Mr. Dryden, if any thing can be added, it is, that He A 4 is

Heaven has entraffed their rich Talents

is one of Your Lordship's favourite Authors: and, as fuch, it will be expected I should account for some Liberties that have been taken with his excellent Translation.

diffuterally desirably viraper one The Misfortune that attended him in that Undertaking, was, that for want of a competent Knowledge in Painting, he fuffer'd himself to be misled by an unskilful Guide. Monf. de Piles told him, in his Preface, that his French Version was made at the Request of the Author himself: and alter'd by him, till it was wholly to his Mind. This Mr. Dryden taking upon Content, thought there was nothing more incumbent on him, than to put it into the best English he could: and accordingly perform'd his part here (as in every thing elfe) with Accuracy. But, My Lord, it being manifest, that the French Translator has frequently mistaken the Sense of his Author, and vel ry often also not set it in the most advantageous Light; to do Justice to Mons. du Fre snoy, £2012

Freshoy, Mr. Jervas (a very good Critick in the Language, as well as in the Subject of the Poem) has been prevailed upon to correct what was found amiss: and his Amendments being every where distinguished with proper Marks, are most humbly submitted to Your Judgment.

I should not have had the Confidence to offer any thing to Your Lordship's View, that my own mean Abilities have produc'd; but as it gives me a longwish'd-for Opportunity of paying the most humble Tribute of my Thanks, for a continued Series of undeferv'd Favours, which by Inheritance have defcended to me from Your Noble House. They bear Date from the earliest Years of my Father's Life: and Your Lord-SHIP is now in the Fourth Generation of our Patrons and Benefactors. To let the World know, that it is from the First Persons of the Age that these great Favours have been receiv'd, is an Ambi-Free figor. tion.

tion, which, I hope, will be pardon'd in One, who by all the strictest Ties of Duty, Graticude, and Inclination, is,

MY LORD,

YOUR LORDSHIP's

Mr 7ER/AS

FRENSOVER ART OF PRINTING

Busines and the Busines.

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most oblig'd, sharit

most bumble, and

most obedient Servant,

.MAHARD'S Mand take our some free Defign.
Where Life awaker, and dawns at every Lines.



Like them to filme the T

Mr. FERVAS,

WITH delegation to MA

FRENSOY's Art of Painting,

Translated by Mr. DRYDEN.

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HIS Verse be thine, my Friend, nor thou refuse

This, from no venal or ungrateful Muse.

Whether thy Hand strike out some free Design, Where Life awakes, and dawns at every Line; Or blend in beauteous Tints the colour'd Mass,
And from the Canvas call the mimic Face:
Read these instructive Leaves, in which conspire
Fresnoy's close Art, and Dryden's native Fire:
And reading wish, like theirs, our Fate and Fame,
So mix'd our Studies, and so join'd our Name;
Like them to shine thro' long-succeeding Age,
So just thy Skill, so regular my Rage.

Smit with the Love of Sister-Arts we came,
And met congenial, mingling Flame with Flame;
Like friendly Colours found our Arts unite,
And each from each contract new Strength and
Light.

How oft in pleasing Tasks we wear the Day,
While Summer Suns roll unperceiv'd away?
How oft our slowly-growing Works impart,
While Images reflect from Art to Art?
How oft review; each finding like a Friend
Something to blame, and something to commend?
What

Or blend in beauteous Times the colour'd Mais, And from the Carress sail the transfer Hace:

What flatt'ring Scenes our wand'ring Fancy wrought,

Rome's pompous Glories rifing to our Thought! A Together o'er the Alps methinks we fly, Fir'd with Ideas of fair Italy.

With thee, on Raphael's Monument I mourn, Or wait inspiring Dreams at Maro's Urn:

With thee repose, where Tully once was laid,
Or seek some Ruin's formidable Shade;
While Fancy brings the vanish'd Piles to view,
And builds imaginary Rome a-new.

Here thy well-study'd Marbles fix our Eye;

A fading Fresco here demands a Sigh:

Each heavenly Piece unwearied we compare,

Match Raphael's Grace, with thy lov'd Guido's Air,

Caracci's Strength, Correggio's fofter Line,

Paulo's free Stroke, and Titian's Warmth divine.

I nothing to blather and tomer ungero commend?

TEHA!

How

How finish'd with illustrious Toll appears

This small well-polish'd Gem, the * Work of Years!

Yet still how saint by Precept is express

The living Image in the Painter's Breast?

Thence endless Streams of fair Ideas slow,

Strike in the Sketch, or in the Picture glow;

Thence Beauty, waking all her Forms, supplies

An Angel's Sweetness, or Bridgwater's Eyes.

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Muse! at that Name thy sacred Sorrows shed,
Those Tears eternal that embalm the Dead:
Call round her Tomb each Object of Desire,
Each purer Frame inform'd with purer Fire:
Bid her be all that chears or softens Life,
The tender Sister, Daughter, Friend and Wise!
Bid her be all that makes Mankind adore;
Then view this Marble, and be vain no more!

^{*} Fresnoy employ'd above twenty Years in finishing this Poem.

Yet still her Charms in breathing Paint engage;
Her modest Cheek shall warm a future Age. 1911
Beauty, frail Flow'r, that ev'ry Season sears,
Blooms in thy Colours for a thousand Years.
Thus Churchil's Race shall other Hearts surprize,
And other Beauties envy Wortley's Eyes,
Each pleasing Blount shall endless Smiles bestow,
And soft Belinda's Blush for ever glow.

Yet thould the Mak's bid my Numbershell

Oh! lasting as those Colours may they shine,
Free as thy Stroke, yet faultless as thy Line!
New Graces yearly, like thy Works, display;
Soft without Weakness, without glaring gay;
Led by some Rule, that guides, but not constrains;
And finish'd more thro' Happiness than Pains!
The Kindred-Arts shall in their Praise conspire,
One dip the Pencil, and one string the Lyre.
Yet should the Graces all thy Figures place,
And breath an Air Divine on ev'ry Face;

39 }

Yet should the Muses bid my Numbers roll,

Strong as their Charms, and gentle as their Soul;

With Zeuxis' Helen thy Bridgwater vye,

And these be sung till Granville's Myra die;

Alas! how little from the Grave we claim?

Thou but preserv'st a Form, and I a Name.

A. Pope.



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And for Remed's Bluffe for ever glow. Touch at

And-breath on Air Divine on evine Pace;



PREFACE

OFTHE

TRANSLATOR,

With a Parallel of

Poetry and Painting.

I shou'd say something on my Behalf, in respect to my present Undertaking. First then, the Reader

may be pleas'd to know, that it was not of my own Choice that I undertook this Work. Many of our most skilful Painters, and other Artists, were pleas'd to recommend this Author to me, as one who perfectly understood the

Rules

Rules of Painting; who gave the best and most concise Instructions for Performance, and and the furest to inform the Judgment of all who lov'd this noble Art: That they who before were rather fond of it, than knowingly admir'd it, might defend their Inclination by their Reason: That they might understand those Excellencies which they blindly valu'd, so as not to be farther impos'd on by bad Pieces, and to know when Nature was well imitated by the most able Masters. 'Tis true indeed, and they acknowledge it, that, beside the Rules which are given in this Treatife, or which can be given in any other, to make a perfect Judgment of good Pictures, and to value them more or less, when compar'd with one another, there is farther requir'd a long Conversation with the best Pieces, which are not very frequent either in France, or England; yet some we have, not only from the Hands of Holbein, Rubens, and Vandyck, (one of them admirable for History-Painting, and the other two for Portraits) but of many Flemish Masters, and those not inconfiderable, though for Defign, not equal to the Italians. And of these latter also, we are not unfurnish'd with some Pieces of Raphael, Titian, Correggio, Michael Angelo and others others. But to return to my own undertaking of this Translation, I freely own, that I thought my felf uncapable of performing it, either to their Satisfaction, or my own Credit. Not but that I understood the Original Latin, and the French Author, perhaps as well as most Englishmen: But I was not fufficiently vers'd in the Terms of Art: And therefore thought, that many of those Perfons who put this honourable Task on me, were more able to perform it themselves, as undoubtedly they were. But they affuring me of their Affistance, in correcting my Faults, where I spoke improperly, I was encourag'd to attempt it; that I might not be wanting in what I cou'd, to satisfie the Defires of so many Gentlemen, who were willing to give the World this useful Work. They have effectually perform'd their Promise to me; and I have been as careful on my fide, to take their Advice in all Things; fo that the Reader may assure himself of a tolerable Tranflation: Not Elegant, for I propos'd not that to my felf: but familiar, clear and instructive. In any of which Parts, if I have fail'd, the Fault lies wholly at my Door. In this one Particular only, I must beg the Reader's Pardon. The Prose Translation of the Poem, is a 2 not

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not free from Poetical Expressions, and I dare not promise, that some of them are not Fustian, or at least highly metaphorical; but this being a Fault in the first Digestion (that is, the Original Latin) was not to be remedy'd in the second (viz.) the Translation. And I may confidently fay, that whoever had attempted it, must have fallen into the same Inconvenience, or a much greater, that of a false Version. When I undertook this Work, I was already engag'd in the Translation of Virgil, from whom I have borrow'd only two Months: and am now returning to that, which I ought to understand better. In the mean time, I beg the Reader's Pardon, for entertaining him fo long with my felf: 'Tis an usual Part of ill Manners in all Authors, and almost in all Mankind, to trouble others with their Bufiness; and I was so sensible of it beforehand, that I had not now committed it, unless some Concernments of the Readers had been interwoven with my own. But I know not, while I am attoning for one Error, if I am not falling into another: For I have been importun'd to fay fomething farther of this Art; and to make some Observations on it, in relation to the Likeness and Agreement which it has with Poetry its Sifter. But

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But before I proceed, it will not be amis, if I copy from Bellori, (a most ingenious Author) some Part of his Idea of a Painter, which cannot be unpleasing, at least to such who are conversant in the Philosophy of Plato. And to avoid Tediousness, I will not translate the whole Discourse, but take, and leave, as I find Occasion.

God Almighty, in the Fabrick of the Universe, first contemplated bimself, and reflected on bis own Excellencies; from which he drew, and confituted those first Forms, which are call'd Idea's. So that every Species which was afterwards express'd, was produc'd from that first Idea, forming that wonderful Contexture of all created But the Coleftial Bodies above the Moon being incorruptible, and not subject to change, remain'd for ever fair, and in perpetual Order. On the contrary, all Things which are sublunary, are subject to Change, to Deformity, and to Decay. And though Nature always intends a consummate Beauty in her Productions, yet through the Inequality of the Matter, the Forms are alter'd; and in particular, buman Beauty Suffers Alteration for the worse, as we see to our Mortification, in the Deformities, and Disproportions which are in us. For which which Reason, the artful Painter, and the Sculptor, imitating the Divine Maker, form to themselves, as well as they are able, a Model of the Superiour Beauties; and restecting on them endeavour to correct and amend the common Nature; and to represent it as it was first created, without Fault, either in Colour or in Lineament.

This Idea, which we may call the Goddess of Painting and of Sculpture, descends upon the Marble and the Cloth, and becomes the Original of those Arts; and being measur'd by the Compass of the Intellect, is it self the Measure of the performing Hand; and being animated by the Imagination, infuses Life into the Image. The Idea of the Painter and the Sculptor, is undoubtedly that persect and excellent Example of the Mind, by Imitation of which imagin'd Form, all Things are represented which fall under buman Sight: Such is the Definition which is made by Cicero in his Book of the Orator to Brutus. " As therefore in Forms and Figures there is somewhat which is Excellent and " Perfect, to which imagin'd Species all "Things are referr'd by Imitation, which are " the Objects of Sight; in like manner, we 66 behold the Species of Eloquence in our Minds,

ce the

" the Effigies, or actual Image of which we " feek in the Organs of our Hearing. This is " likewise confirm'd by Proclus, in the Dia-" logue of Plato, call'd Timæus: If, fays he, " you take a Man, as he is made by Nature, " and compare him with another who is the Effect " of Art; the Work of Nature will always " appear the less beautiful, because Art is more " accurate than Nature". But Zeuxis, who from the Choice which he made of five Virgins, drew that wonderful Picture of Helena, which Cicero in his Orator beforemention'd, sets before us, as the most perfect Example of Beauty, at the same time admonishes a Painter, to contemplate the Idea's of the most natural Forms; and to make a judicious Choice of several Bodies, all of them the most elegant which he can find. By which we may plainly understand, that he thought it impossible to find in any one Body all those Perfections which he sought, for the Accomplishment of a Helena; because Nature in any individual Person makes nothing that is perfect in all it; Parts. For this Reason, Maximus Tyrius also says, that the Image which is taken by a Painter from several Bodies, produces a Beauty, which it is impossible to find in any single Natural Body, approaching to the Perfection of the fairest Statutes. Thus Nature, on this a 4

this account, is fo much inferior to Art, that those Artists who propose to themselves only the Imitation or Likeness of such or such a particular Person, without Election of those Idea's beforemention'd, bave often been reproach'd for that Omission. Demetrius was tax'd for being too Natural; Dionysius was also blam'd for drawing Men like us, and was commonly call'd 'AνθεωπόγεφΦ, that is, a Painter of Men. In our Times Michael Angelo da Caravaggio, was esteem'd too Natural. He drew Persons as they were; and Bamboccio, and most of the Dutch Painters, have drawn the worst Likeness. Lysippus of old, upbraided the common fort of Sculptors, for making Men such as they were found in Nature; and boasted of himself, that he made them as they ought to be: which is a Precept of Aristotle, given as well to Poets, as to Painters. Phidias rais'd an Admiration even to Astonishment, in those who beheld his Statutes, with the Forms which he gave to his Gods and Heroes; by imitating the Idea, rather than Nature. And Cicero speaking of him, affirms, that figuring Jupiter and Pallas, be did not contemplate any Object from whence he took any Likeness, but consider'd in his own Mind a great and admirable Form of Beauty, and according to that Image in his Soul, he directed the Oper ation Wings

Operation of his Hand. Seneca also seems to wonder, that Phidias having never beheld either Jove or Pallas, yet cou'd conceive their divine Images in his Mind. Apollonius Tyanæus says the same in other Words, that the Fancy more instructs the Painter, than the Imitation; for the last makes only the Things which it sees, but the first makes also the Things which it never sees.

Leon Battiffa Alberti tells us, that we ought not so much to love the Likeness as the Beauty, and to choose from the fairest Bodies severally the fairest Parts. Leonardo da Vinci instructs the Painter to form this Idea to himself: And Raphael, the greatest of all modern Masters, writes thus to Castiglione, concerning his Galatea: "To paint a Fair one, 'tis necessary for " me to see many Fair ones; but because there " is so great a Scarcity of lovely Women, I am " constrained to make use of one certain Idea, " which I have form'd to my self in my own " Fancy." Guido Reni sending to Rome his St. Michael, which he had painted for the Church of the Capuchins, at the same time wrote to Monfignor Massano, who was Maestro di Cafa (or Steward of the House) to Pope Urban the Eighth, in this manner. I wish I had the Wings

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Wings of an Angel, to have ascended into Paradise, and there to have beheld the Forms of those beatify'd Spirits, from which I might bave copy'd my Archangel. But not being able to mount so high, it was in vain for me to search bis Resemblance bere below: So that I was forc'd to make an Introspection into my own Mind, and into that Idea of Beauty, which I have form'd in my own Imagination. I have likewise created there the contrary Idea of Deformity and Ugliness; but I leave the Consideration of it, till I paint the Devil: and in the mean time, shun the very Thought of it, as much as possibly I can, and am even endeavouring to blot it wholly out of my Remembrance. There was not any Lady in all Antiquity, who was Mistress of so much Beauty, as was to be found in the Venus of Gnidus, made by Praxiteles; or the Minerva of Athens, by Phidias; which was therefore call'd the Beautiful Form. Neither is there any Man of the present Age, equal in the Strength, Proportion, and knitting of his Limbs, to the Hercules of Farnese, made by Glicon: Or any Woman who can justly be compar'd with the Medicean Venus, of Cleomenes. And upon this account, the noblest Poets, and the best Orators, when they desired to celebrate any extraordinary Beauty The

Beauty, are forc'd to have recourse to Statues and Pictures, and to draw their Persons and Faces to Comparison. Ovid, endeavouring to express be Beauty of Cillarus, the fairest of the Cenaures, celebrates him as next in Persection, to the most admirable Statues.

Gratus in ore vigor, cervix, humeriq; manusq; Pectoraq; Artificum laudatis Proxima Signis.

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A pleasing Vigour his fair Face express'd; His Neck, his Hands, his Shoulders, and his Breast,

Did next in Gracefulness, and Beauty, stand To breathing Figures of the Sculptor's Hand.

In another Place be fets Apelles above Venus.

Si Venerem Cois nunquam pinxisset Apelles, Mersa sub æquoreis illa lateret Aquis.

Thus vary'd.

One Birth to Seas the Cyprian Goddess ow'd, A Second Birth the Painter's Art bestow'd: Less by the Seas than by his Pow'r was giv'n; They made ber live, but He advanc'd to Heav'n.

Wings of an Angel, to have ascended into Paradise, and there to have beheld the Forms of those beatify'd Spirits, from which I might bave copy'd my Archangel. But not being able to mount so high, it was in vain for me to search bis Resemblance bere below: So that I was forc'd to make an Introspection into my own Mind, and into that Idea of Beauty, which I have form'd in my own Imagination. I have likewise created there the contrary Idea of Deformity and Ugliness; but I leave the Consideration of it, till I paint the Devil: and in the mean time, shun the very Thought of it, as much as possibly I can, and am even endeavouring to blot it wholly out of my Remembrance. There was not any Lady in all Antiquity, who was Mistress of so much Beauty, as was to be found in the Venus of Gnidus, made by Praxiteles; or the Minerva of Athens, by Phidias; which was therefore call'd the Beautiful Form. Neither is there any Man of the present Age, equal in the Strength, Proportion, and knitting of his Limbs, to the Hercules of Farnese, made by Glicon: Or any Woman who can justly be compar'd with the Medicean Venus, of Cleomenes. And upon this account, the noblest Poets, and the best Orators, when they defired to celebrate any extraordinary Beauty The

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Seauty

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PREFACE.

The Idea of this Beauty is indeed various, according to the several Forms which the Painter or Sculptor wou'd describe: As one in Strength, another in Magnanimity; and sometimes it confists in Chearfulness, and sometimes in Delicacy; and is always diversify'd by the Sex and Age.

The Beauty of Jove is one, and that of June another: Hercules, and Cupid, are perfed Beauties, though of different kinds; for Beaut is only that which makes all things as they are in their proper and perfect Nature; which the best Painters always choose, by contemplating the Forms of each. We ought farther to consider. that a Picture being the Representation of a human Action, the Painter ought to retain in his Mind, the Examples of all Affections, and Passions; as a Poet preserves the Idea of an angr Man, of one who is fearful, sad, or merry, and so of all the rest. For 'tis impossible to expres that with the Hand, which never enter'd int the Imagination. In this Manner, as I have rudely and briefly shewn you, Painters and Sculptors, choosing the most elegant natura Beauties, perfectionate the Idea, and advance their Art, even above Nature it felf, in her individual Productions, which is the utmost Mastery of buman Performance.

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From hence arises that Astonishment, and alnost Adoration, which is paid by the Knowing, those divine Remains of Antiquity. From bence Phidias, Lysippus, and other noble Sculpors, are still held in Veneration; and Apelles, Leuxis, Protogenes, and other admirable Painters, though their Works are perish'd, are, and will be, eternally admir'd; who all of them derew after the Idea's of Perfection; which are the Miracles of Nature, the Providence of the Understanding, the Exemplars of the Mind, the Light of the Fancy; the Sun which from its he rising, inspir'd the Statue of Memnon, and the Fire which warm'd into Life the Image of Prometheus: 'Tis this which causes the Graces, in and the Loves, to take up their Habitations in the hardest Marble, and to subsist in the Emptimy pess of Light, and Shadows. But since the Ithe lea of Eloquence is as inferior to that of Painteng, as the Force of Words is to the Sight; I nt must here break off abruptly, and having conand ducted the Reader as it were to a secret Walk, there leave him in the midst of Silence to conra template those Idea's, which I have only sketch'd, and which every Man must finish for himself.

In these pompous Expressions, or such as these, the Italian has given you his Idea of a Painter; and though I cannot much com-

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mend the Style, I must needs fay, there fomewhat in the Matter: Plato himself is at custom'd to write lostily, imitating, as the Criticks tell us, the Manner of Homer; bu furely that inimitable Poet had not fo muc of Smoak in his Writings, though not less of Fire. But in short, this is the present Geniu of Italy. What Philostratus tells us, in the Proem of his Figures, is somewhat plainer and therefore I will translate it almost Wor for Word. " He who will rightly govern the " Art of Painting, ought of Necessity first t " understand human Nature. He ought like " wife to be endued with a Genius to expre " the Signs of their Passions whom he repre " sents; and to make the Dumb as it were t " speak: He must yet farther understand, who is contain'd in the Constitution of the Cheek in the Temperament of the Eyes, in the Na turalness (if I may so call it) of the Eye brows: and in short, what soever belongs t the Mind and Thought. He who through so possesses all these things, will obtain the whole " And the Hand will exquisitely represent the " Action of every particular Person. ce bappens that he be either mad, or angry " melancholique, or chearful, a sprightly Youth " or a languishing Lover; in one word, he wil 50207 33

we be able to paint what soever is proportionable to any one. And even in all this there is a weet Error without causing any Shame. For the Eyes, and Minds of the Beholders, being " fasten'd on Objects which have no real Being, as if they were truly Existent, and being in-" duc'd by them to believe them so, what Plea-" fure is it not capable of giving? The Ancients, and other Wise Men, have written many things concerning the Symmetry, which is in the " Art of Painting; constituting as it were some " certain Laws for the Proportion of every " Member; not thinking it possible for a Pain-" ter to undertake the Expression of those Mo-" tions which are in the Mind, without a conc current Harmony in the natural Measure. " For that which is out of its own kind and " measure, is not receiv'd from Nature, whose " Motion is always right. On a serious Con-" sideration of this Matter, it will be found, " That the Art of Painting has a wonderful " Affinity with that of Poetry; and that there " is betwixt them a certain common Imaginati-" on. For, as the Poets introduce the Gods " and Heroes, and all those things which are " either Majestical, Honest, or Delightful; in

" in like manner, the Painters, by the virtue of their Out-lines, Colours, Lights, and Shadows,

ce dows, represent the same Things, and Per-

" fons in their Pictures.

Thus, as Convoy Ships either accompany, or shou'd accompany their Merchants, till they may profecute the rest of their Voyage, without Danger; fo Philostratus has brought me thus far on my way, and I can now fail on without him. He has begun to speak of the great Relation betwixt Painting and Poetry, and thither the greatest part of this Discourse, by my Promise, was directed. I have not engag'd my self to any perfect Method, neither am I loaded with a full Cargo. 'Tis fufficient, if I bring a Sample of some Goods in this Voyage. It will be easy for others to add more, when the Commerce is settled. For a Treatise twice as large as this of Painting, could not contain all that might be faid on the Parallel of these two Sister-Arts. I will take my rise from Bellori, before I proceed to the Author of this Book.

The Business of his Preface is to prove, that a learned Painter should form to himself an Idea of perfect Nature. This Image he is to set before his Mind in all his Undertakings, and to draw from thence, as from a Store-House, the Beauties which are to enter into his Work; thereby correcting Nature from

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what actually the is in Individuals, to what the ought to be, and what the was created. Now as this Idea of Perfection is of little use in Portraits (or the Resemblances of particuar Persons) so neither is it in the Characters of Comedy, and Tragedy; which are never to be made perfect, but always to be drawn with ome Specks of Franty and Deficience; fuch is they have been described to us in History, f they were real Characters; or such as the Poet began to shew them, at their first Appearince, if they were only fictitious, (or imaginary.) The Perfection of fuch Stage-Characers confists chiefly in their Likeness to the deficient faulty Nature, which is their Origihal. Only (as it is observ'd more at large hereafter) in fuch Cases, there will always be found a better Likeness, and a worse; and the better is constantly to be chosen: I mean in Tragedy, which represents the Figures of the highest Form amongst Mankind. Thus in Portraits, the Painter will not take that fide of the Face which has some notorious Blemish in it; but either draw it in profile as Apelles did Antigonus, who had lost one of his Eyes) or elfe Shadow the more imperfeet fide. For, an ingenious Flattery is to be allow'd to the Profesiors of both Arts; fo long

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long as the Likeness is not destroy'd, 'Tis true, that all manner of Imperfections must not be taken away from the Characters; and the Reason is, that there may be left some grounds of Pity for their Misfortunes. We can never be griev'd for their Miseries who are thoroughly wicked, and have thereby justly call'd their Calamities on themselves. Such Men are the natural Objects of our Hatred, not of our Commiseration. If, on the other side. their Characters were wholly perfect, (fuch as for Example, the Character of a Saint, of Martyr in a Play,) his, or her Misfortunes wou'd produce impious Thoughts in the Be holders: they wou'd accuse the Heavens of Injustice, and think of leaving a Religion, where Piety was so ill requited. I say the greater part would be tempted fo to do; fay not that they ought: and the Consequence is too dangerous for the Practice. In this I have accus'd my felf, for my own St. Cathe rine; but let Truth prevail. Sophocles has ta ken the just medium in his Oedipus. He somewhat arrogant at his first Entrance; and is too inquisitive through the whole Tragedy Yet these Impersections being balanc'd b great Virtues, they hinder not our Compaffe on for his Miseries; neither yet can they de lears of Compassion over Touchem ftro

stroy that Horrour, which the Nature of his Crimes have excited in us. Such in Painting are the Warts and Moles, which adding a Likeness to the Face, are not therefore to be pmitted: But these produce no loathing in is. But how far to proceed, and where to top, is left to the Judgment of the Poet, and he Painter. In Comedy there is somewhat more of the worse Likeness to be taken. Beause that is often to produce Laughter; which is occasion'd by the fight of some Deormity: but for this I refer the Reader to Aristotle. 'Tis a sharp manner of Instruction or the Vulgar, who are never well amended. ill they are more than sufficiently expos'd. That I may return to the beginning of this Remark, concerning perfect Ideas, I have only this to fay, that the Parallel is often true n Epique-Poetry.

The Heroes of the Poets are to be drawn coording to this Rule. There is scarce a Frailty to be left in the best of them; any more han is to be found in a Divine Nature. And Eneas sometimes weeps, it is not in becoming his own Miseries, but those which is People undergo. If this be an Impersection, the Son of God, when he was incarnate, and Tears of Compassion over Jerusalem.

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And Lentulus describes him often weeping, but never laughing; so that Virgil is justify'd e ven from the Holy Scriptures. I have but one Word more, which for once I will anticipate from the Author of this Book. Though it must be an Idea of Perfection, from which both the Epique Poet, and the History Painter draws; yet all Perfections are not suitable to all Subjects: But every one must be design'd according to that perfect Beauty which is proper to him. An Apollo must be distinguish's from a Jupiter; a Pallas from a Venus: and so in Poetry, an Eneas from any other Heroe: for Piety is his chief Perfection. Homer's Achilles is a kind of Exception to this Rule but then he is not a perfect Heroe, nor hintended by the Poet. All his Gods had some what of human Imperfection; for which he has been tax'd by Plato, as an Imitator of what was bad. But Virgil obser'vd his Fault and mended it. Yet Achilles was perfect in the Strength of his Body, and the Vigour of his Mind. Had he been less passionate, q less revengeful, the Poet well foresaw that Hestor had been kill'd, and Troy taken at the first Assault; which had destroy'd the beautiful Contrivance of his Iliad, and the Mon of preventing Discord amongst Confederate
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Princes, which was his principal Intention. For the Moral (as Bossu observes) is the first Bufinels of the Poet, as being the Groundwork of his Instruction. This being form'd, he contrives such a Design, or Fable, as may be most suitable to the Moral. After this he begins to think of the Persons, whom he is to employ in carrying on his Defign: and gives them the Manners, which are most proper to their several Characters. The Thoughts and Words are the last parts, which give Beauty and Colouring to the Piece. When I fay, that the Manners of the Heroe ought to be good in Perfection, I contradict not the Marjuis of Normanby's Opinion, in that admirable Verle, where, speaking of a perfect Character, he calls it

A faultles Monster, which the World ne'er knew.

For that Excellent Critick intended only to speak of Dramatic Characters, and not of E-pique. Thus, at least, I have shewn, that in the most perfect Poem, which is that of Virgil, a perfect Idea was required, and followed. And consequently, that all succeeding Poets ought rather to Imitate him, than even Homer. I will now proceed, as I promised, to be

the Author of this Book. He tells you, almost in the first Lines of it, that the chief End of Painting is to please the Eyes: and 'tis one great End of Poetry to please the Mind. Thus far the Parallel of the Arts holds true: with this Difference; That the principal End of Painting is to please; and the chief Design of Poetry is to instruct. In this the latter feems to have the Advantage of the former. But if we confider the Artists themselves on both sides, certainly their Aims are the very fame: they wou'd both make fure of Pleafing, and that in Preference to Instruction. the Means of this Pleasure is by Deceipt. One imposes on the Sight, and the other on the Understanding. Fiction is of the Essence of Poetry, as well as of Painting; there is a Refemblance in one, of Human Bodies, Things, and Actions, which are not real; and in the other, of a true Story by a Fiction. And, as all Stories are not proper Subjects for an Epique Poem, or a Tragedy; so neither are they for a noble Picture. The Subjects both of the one, and of the other, ought to have nothing of immoral, low, or filthy in them; but this being treated at large in the Book it felf, I wave it, to avoid Repetition, Only I must add, that though Catullus, Ovid, and others,

others, were of another Opinion, that the Subject of Poets, and even their Thoughts and Expressions might be loose, provided their Lives were chast and holy; yet there are no such Licences permitted in that Art, any more than in Painting, to design and colour obscene Nudities. Vita proba est is no Excuse: for it will scarcely be admitted, that either a Poet, or a Painter, can be chast, who give us the contrary Examples in their Writings, and their Pictures. We see nothing of this kind in Virgil: That which comes the nearest to it, is the Adventure of the Cave, where Dido and Eneas were driven by the Storm: Yet even there, the Poet pretends a Marriage before the Confummation; and Juno her self was present at it. Neither is there any Expression in that Story, which a Roman Matron might not read, without a Blush. Besides, the Poet passes it over as hastily as he can, as if he were afraid of staying in the Cave with the two Lovers, and of being a Witness to their Actions. Now I suppose, that a Painter wou'd not be much commended, who hou'd pick out this Cavern from the whole Eneis, when there is not another in the He had better leave them in their Obscurity, than let in a Flash of Lightning, to

by which he must discover himself, as much as them. The Altar-Pieces, and holy Decorations of Painting, show that Art may be apply'd to better Ules, as well as Poetry.

And amongst many other Instances, the Farnese Gallery, painted by Hannibal Carracci, is a sufficient Witness yet remaining: the whole Work being morally instructive, and particularly the Herculis Bivium, which is a perfect Triumph of Virtue over Vice; as it is wonderfully well describ'd by the ingenious Bellori.

Hitherto I have only told the Reader what ought not to be the Subject of a Picture, or of a Poem. What it ought to be on either fide, our Author tells us: It must in general be great and noble. And in this, the Parallel is exactly true. The Subject of a Poet either in Tragedy, or in an Epique Poem, is a great Action of some illustrious Hero. 'Tis the same in Painting; not every Action, nor every Person is considerable enough to enter into the Cloth. It must be the Anger of an Achilles, the Piety of an Eneas, the Sacrifice of an Iphigenia (for Heroines as well as Heroes are comprehended in the Rule;) but the Parallel is more compleat in Tragedy, than in

an Epique Poem. For as a Tragedy may be made out of many particular Episodes of Homer, or of Virgil; fo may a noble Pitture be delign'd out of this, or that particular Story, in either Author. History is also fruitful of Designs, both for the Painter and the Tragic Poet: Curtius throwing himself into a Gulph, and the two Decii facrificing themselves for the Safety of their Country, are Subjects for Tragedy, and Pieture. Such is Scipio restoring the Spanish Bride, whom he either lov'd, or may be suppos'd to love, by which he gain'd the Hearts of a great Nation, to interest themselves for Rome against Carthage: These are all but particular Pieces in Livy's History, and yet are full compleat Subjects for the Pen and Pencil. Now the Reason of this is evident. Tragedy and Pieture are more narrowly circumscrib'd by the Mechanick Rules of Time and Place, than the Epic Poem. The Time of this last is lest indefinite. 'Tis true, Homer took up only the Space of eight and forty Days for his Iliad; but, whether Viril's Action was comprehended in a Year, or somewhat more, is not determin'd by Boffu. Homer made the Place of his Action Troy, and the Grecian Camp besieging it. Virgil introduces

duces his Eneas, fometimes in Sicily, fometimes in Carthage, and other times at Cuma, before he brings him to Laurentum; and even after that, he wanders again to the Kingdom of Evander, and some Parts of Tuscany, before he returns to finish the War by the Death of Turnus. But Tragedy (according to the Practice of the Ancients) was always confin'd within the Compass of twenty four Hours, and feldom takes up fo much Time. As for the place of it, it was always one, and that not in a larger Sense (as for Example, a whole City, or two or three feveral Houses in it) but the Market, or some other publick Place, common to the Chorus and all the Actors. Which establish'd Law of theirs, I have not an Opportunity to examine in this Place, because I cannot do it without Digresfion from my Subject, though it feems too strict at the first Appearance, because it excludes all fecret Intrigues, which are the Beauties of the modern Stage: For nothing can be carry'd on with Privacy, when the Chorus is suppos'd to be always present. But to proceed, I must say this to the Advantage of Painting, even above Tragedy, that what this last represents in the space of many Hours, the former shews us in one Moment. The Action, the

the Passion, and the Manners of so many Perfons as are contain'd in a Picture, are to be discern'd at once, in the twinkling of an Eye; at least they would be so, if the Sight could travel over so many different Objects all at once, or the Mind could digest them all at the same Instant, or Point of Time. Thus in the famous Picture of Poussin, which represents the Institution of the blessed Sacrament, you see our Saviour and his twelve Disciples, all concurring in the same Action, after different Manners, and in different Postures: only the Manners of Judas are distinguish'd from the rest. Here is but one indivisible point of Time observ'd: But one Action perform'd by to many Persons, in one Room, and at the ame Table: yet the Eye cannot comprehend at once the whole Object, nor the Mind follow it so fast; 'tis consider'd at leisure, and seen by Intervals. Such are the Subjects of noble Pictures: And such are only to be undertaken by noble Hands. There are other Parts of Nature, which are meaner, and yet are the Subjects both of Painters, and of Poets.

For, to proceed in the Parallel, as Comedy is a Representation of humane Life, in infeior Persons, and low Subjects, and by that means creeps into the Nature of Poetry, and

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is a kind of Juniper, a Shrub belonging to the Species of Cedar; so is the Painting of Clowns, the representation of a Dutch Kermis, the brutal Sport of Snick or Snee, and a thousand o-ther Things of this mean Invention, a kind of Picture, which belongs to Nature, but of the lowest Form. Such is a Lazar in compari-fon to a Venus; both are drawn in human Figures: they have Faces alike, though not like Faces. There is yet a lower fort of Poetry and Painting, which is out of Nature. For a Farce is that in Poetry, which Grotesque is in a Picture. The Persons, and Action of a Farce, are all unnatural, and the Manners false, that is, inconsisting with the Characters of Mankind. Grotesque-painting is the just Resemblance of this; and Horace begins his Art of Poetry by describing such a Figure, with a Man's Head, a Horse's Neck, the Wings of a Bird, and a Fishes Tail; Parts of different Species jumbled together, according to the mad Imagination of the Dawber; and the End of all this (as he tells you afterward) is to cause Laughter. A very Monfter in a Bartholomew-Fair, for the Mob to gape at for their Two-pence. Laughter is indeed the Propriety of a Man, but just enough to distinguish him from his elder Brother,

ther, with four Legs. 'Tis a kind of Bastardpleasure too, taken in at the Eyes of the vulgar Gazers, and at the Ears of the beaftly Audience. Church-Painters use it, to divert the honest Countryman at Public Prayers, and keep his Eyes open at a heavy Sermon. And Farce-Scribblers make use of the same noble. Invention, to entertain Citizens, Country-Gentlemen, and Covent-Garden Fops. If they are merry, all goes well on the Poet's fide. The better fort go thither too, but in despair of Sense, and the just Images of Nature, which are the adequate Pleasures of the Mind. But the Author can give the Stage no better than what was given him by Nature: And the Actors must represent such Things as they are capable to perform, and by which both They and the Scribbler may get their living. After all, 'tis a good thing to laugh at any rate, and if a Straw can tickle a Man, 'tis an Instrument of Happiness. Beasts can weep when they suffer, but they cannot laugh. And, as Sir William Davenant observes, in his Preface to Gondibert, 'tis the Wisdom of a Government to permit Plays (he might have added Farces) as 'tis the Prudence of a Carter to put Bells upon his Horses, to make them carry their Burthens chearfully.

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I have already shewn, that one main End of Poetry and Painting, is to Please, and have said something of the kinds of both, and of their Subjects, in which they bear a great Resemblance to each other. I must now consider them, as they are great, and noble Arts; and as they are Arts, they must have Rules, which may direct them to their common End.

To all Arts and Sciences, but more particularly to these may be apply'd what Hippocrates fays of Physick, as I find him cited by an eminent French Critick. " Medicine bas long c subfifted in the World. The Principles of it ce are certain, and it has a certain way; by ce both which there has been found in the cc Course of many Ages, an infinite Number of Things, the Experience of which has confirm'd its Usefulness and Goodness. All that is wanting to the Perfection of this Art, will undoubtedly be found, if able Men, and such ec as are instructed in the ancient Rules, will make a farther Enquiry into it, and endeace vour to arrive at that which is hitherto uncc known, by that which is already known. But at All, who having rejected the ancient Rules, and ce taken the opposite Ways, yet boast themselves ce to be Masters of this Art, do but deceive oce thers

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thers, and are themselves deceiv'd; for that is absolutely impossible.

This is notoriously true in these two Arts: For the way to please being to imitate Naure; both the Poets and the Painters, in ancient Times, and in the best Ages, have Studied her: and from the Practice of both these Arts, the Rules have been drawn, by which we are instructed how to please, and to compass that End which they obtain'd, by following their Example. For Nature is still the ame in all Ages, and can never be contrary to her self. Thus, from the Practice of Æschylus, Sophocles, and Euripides, Aristotle drew his Rules for Tragedy; and Philostratus for Painting. Thus amongst the Moderns, the Italian and French Criticks, by studying the Precepts of Aristotle, and Horace, and having the Example of the Grecian Poets before their. Eyes, have given us the Rules of Modern Tragedy: and thus the Criticks of the fame Countries, in the Art of Painting, have given the Precepts of perfecting that Art. 'Tis true, that Poetry has one Advantage over Painting in these last Ages, that we have still the remaining Examples both of the Greek and Latin Poets: whereas the Painters have nothing left them from Apelles, Protogenes, Parrhafius,

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Parrhafius, Zeuxis, and the rest, but on the Testimonies which are given of their in comparable Works. But instead of this, the have some of their best Statues, Boffo-Relieves Columns, Obelisques, &c. which were favi Bout of the common Ruine, and are still proferred in Italy: and by well distinguishing h what is proper to Sculpture, and what to Painting, and what is common to them both the great Genius of Raphael, and others, he ving succeeded to the times of Barbarism and Ignorance, the Knowledge of Daniel. Ignorance, the Knowledge of Painting is not arriv'd to a supreme Perfection, though the Performance of it is much declin'd in the present Age. The greatest Age for Poets amongst the Romans was certainly that of Augustus Cafar; and yet we are told, the Painting was then at its lowest Ebb; and per haps Sculpture was also declining at the same In the Reign of Domitian, and some who succeeded him, Poetry was but mean cultivated; but Painting eminently flourish'd I am not here to give the History of the two Arts; how they were both in a manner ex tinguish'd, by the Irruption of the barbarou Nations: and both reftor'd about the time of Lee the Tenth, Charles the Fifth, and Francis

Francis the First; though I might observe, that neither Ariosto, nor any of his Contempovary Poets, ever arriv'd at the Excellency of Raphael, Titian, and the rest in Painting. But in Revenge, at this time, or lately, in many Countries, Poetry is better practis'd than her Sifter-Art. To what height the Magnificence and Encouragement of the present King of France may carry Painting and Sculoture is uncertain: but by what he has done, before the War in which he is engag'd, we may expect what he will do, after the happy Conclusion of a Peace; which is the Prayer and Wish of all those who have not an Interest to prolong the Miseries of Europe. For tis most certain, as our Author amongst others has observ'd, That Reward is the Spur of Virtue, as well in all good Arts, as in all audable Attempts: and Emulation, which is the other Spur, will never be wanting either amongst Poets or Painters, when particular Rewards and Prizes are propos'd to the best Deservers. But to return from this Digression, though it was almost necessary; all the Rules of Painting are methodically, concisey, and yet clearly deliver'd in this present reatise which I have translated. Bossu has not given more exact Rules for the Epique Poem,

nor Dacier for Tragedy, in his late excellent Translation of Aristotle, and his Notes upon him, than our Fresnoy has made for Painting; with the Parallel of which I must resume my Discourse, following my Author's Text, tho with more Brevity than I intended, because Virgil calls me. The principal and most important part of Painting, is to know what is most Beautiful in Nature, and most proper for that Art. That which is the most Beautiful is the most noble Subject: fo in Poetry, Tragedy is more beautiful than Comedy; because. as I faid, the Persons are greater whom the Poet instructs; and confequently the Instructions of more Benefit to Mankind: the Action is likewise greater and more noble, and thence is deriv'd the greater, and more noble Pleafure.

To imitate Nature well in whatsoever Subject, is the Persection of both Arts; and that Pitture, and that Poem, which comes nearest the Resemblance of Nature is the best. But it follows not, that what pleases most in either kind is therefore good; but what ought to please. Our depray'd Appetites, and Ignorance of the Arts, missead our Judgments, and cause us often to take that for true Imitation of Nature, which has no Resemblance Please.

of Nature in it. To inform our Judgments, and to reform our Tastes, Rules were invented, that by them we might discern, when Nature was imitated, and how nearly. I have been forc'd to recapitulate these things, because Mankind is not more liable to Deceit, than it is willing to continue in a pleafing Error, strengthen'd by a long Habitude. The Imitation of Nature is therefore justly constituted as the general, and indeed the only Rule of pleasing, both in Poetry and Painting. Aristotle tells us, that Imitation pleases, because it affords Matter for a Reasoner to enquire into the Truth or Falshood of Imitation, by comparing its Likeness, or Unlikeness, with the Original. But by this Rule, every Speculation in Nature, whose Truth falls under the Enquiry of a Philosopher, must produce the fame Delight: which is not true; I should rather assign another Reason. Truth is the Object of our Understanding, as Good is of our Will: And the Understanding can no more be delighted with a Lye, than the Will can choose an apparent Evil. As Truth is the End of all our Speculations, so the Discovery of it is the Pleasure of them. And ince a true Knowledge of Nature gives us Pleasure, a lively Imitation of it, either in of Poetry

Poetry or Painting, must of Necessity produce a much greater. For both these Arts, as I faid before, are not only true Imitations of Nature, but of the best Nature, of that which is wrought up to a nobler pitch. They prefent us with Images more perfect than the Life in any individual: and we have the Pleafure to see all the scatter'd Beauties of Nature united by a happy Chymistry, without its Deformities or Faults. They are Imitations of the Passions which always move, and therefore consequently please: for without Motion there can be no Delight; which cannot be consider'd, but as an active Passion. When we view these elevated Ideas of Nature, the result of that view is Admiration, which is always the cause of Pleasure.

This foregoing Remark, which gives the Reason why Imitation pleases; was sent me by Mr. Walter Moyle, a most ingenious young Gentleman, conversant in all the Studies of Humanity, much above his Years. He had also furnish'd me (according to my Request) with all the particular Passages in Aristotle and Horace, which are us'd by them, to explain the Art of Poety by that of Painting: which, if ever I have time to retouch this Essay, shall be inserted in their Places. Having thus the sent them.

shewn that Imitation pleases, and why it pleases in both these Arts, it follows, that some Rules of Imitation are necessary to obtain the End: for without Rules there can be no Art; any more than there can be a House, without a Door to conduct you into it. The principal parts of Painting and Poetry next follow.

Invention is the first part, and absolutely necessary to them both: yet no Rule ever was, or ever can be given how to compass it. A happy Genius is the Gift of Nature: it depends on the Influence of the Stars, say the Astrologers; on the Organs of the Body, say the Naturalists; 'tis the particular Gift of Heaven, say the Divines, both Christians and Heathens. How to improve it, many Books can teach us; how to obtain it, none; that nothing can be done without it, all agree.

Tu nihil invità dices faciesve Minervà.

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Without Invention a Painter is but a Copier, and a Poet but a Plagiary of others. Both are allow'd fometimes to copy and translate; but, as our Author tells you, that is not the best part of their Reputation. Imitators are but a service kind of Cattel, says the Poet; or at best, the Keepers of Cattel for other Men; they

they have nothing which is properly their own; That is a sufficient Mortification for me, while I am translating Virgil. But to Copy the best Author is a kind of Praise, if I perform it as I ought. As a Copy after Raphael is more to be commended, than an Original

of any indifferent Painter.

Under this Head of Invention is plac'd the Disposition of the Work, to put all things in a beautiful Order and Harmony; that the whole may be of a piece. The Compositions of the Painter should be conformable to the Text of ancient Authors, to the Customs, and the And this is exactly the same in Poetry; Homer, and Virgil, are to be our Guides in the Epique; Sophocles, and Euripides, in Tragedy: in all things we are to imitate the Customs, and the Times of those Persons and Things which we represent. Not to make new Rules of the Drama, as Lopez de Vega has attempted unsuccessfully to do; but to be content to follow our Masters, who understood Nature better than we. But if the Story which we treat be modern, we are to vary the Customs, according to the Time, and the Country, where the Scene of Action lies: for this is still to imitate Nature, which is always the same, though in a different Dress.

As in the Composition of a Picture, the Painter is to take Care, that nothing enter into it, which is not proper, or convenient to the Subject; so likewise is the Paet to reject all Incidents which are foreign to his Poem, and are naturally no parts of it: they are Wenns, and other Excrescences, which belong not to the Body, but deform it. No Person, no Incident in the Piece, or in the Play, but must be of use to carry on the main Defign. All things else are like fix Fingers to the Hand; when Nature, which is superfluous in nothing, can do her Work with five. A Painter must reject all trifling Ornaments; so must a Poet refuse all tedious, and unnecesfary Descriptions. A Robe which is too heavy, is less an Ornament than a Burthen.

In Poetry, Horace calls thefe things,

Versus inopes rerum, nugæque canoræ,

These are also the lucus & ara Diana, which he mentions in the same Art of Poetry. But since there must be Ornaments both in Painting and Poetry, if they are not necessary, they must at least be decent: that is, in their due Place, and but moderately us'd. The Painter is not to take so much Pains about the Drapery, as

about the Face, where the principal Resem blance lies: neither is the Poet, who is work ing bp a Passion, to make Similes, which will certainly make it languish. My Montezum dies with a fine one in his Mouth: but it is out of Season. When there are more Figures in a Picture than are necessary, or a least ornamental, our Author calls them Figures to be lett: because the Picture has ne Use of them. So I have seen in some moden Plays above twenty Actors, when the Action has not requir'd half the Number. In the principal Figures of a Pitture, the Painter is to employ the Sinews of his Art: for in them consists the principal Beauty of his Work Our Author saves me the Comparison with Tragedy, for he fays, that herein he is to imitate the Tragick Poet, who employs his ut. most Force in those Places, wherein confit the Height and Beauty of the Action. De Fresnoy, whom I follow, makes Design, of Drawing, the fecond part of Painting: But the Rules which he gives concerning the Pooffure of the Figures, are almost wholly proper to that Art; and admit not any Comparison that I know, with Poetry. The Posture of Poetick Figure is, as I conceive, the Description of his Heroes in the Performance of such

or fuch an Action: as of Achilles, just in the Act of killing Hector: or of Eneas, who has Turnus under him. Both the Poet and the Painter vary the Postures, according to the Action, or Passion which they represent of the fame Person. But all must be great and graceful in them. The same Æneas must be drawn a Suppliant to Dido, with Respect in his Gestures, and Humility in his Eyes: But when he is forc'd, in his own Defence, to kill Laufus, the Poet shews him compassionate, and tempering the Severity of his Looks with a Reluctance to the Action, which he is goting to perform. He has Pity on his Beauty, and his Youth; and is loath to destroy such a Masterpiece of Nature. He considers Lausus rescuing his Father, at the Hazard of his own Life, as an Image of himfelf, when he took Anchises on his Shoulders, and bore him fafe through the Rage of the Fire, and the Opposition of his Enemies. And therefore in the Posture of a retiring Man, who avoids the Combat, he stretches out his Arm in fign of Peace, with his right Foot drawn a little back, and his Breast bending inward, more like an Orator than a Soldier; and feems to diffuade the young Man from pulling on his Destiny, by attempting more than he was able

to perform: Take the Passage, as I have thus

Shouts of Applause ran ringing thro' the Field,
To see the Son, the vanquist'd Father shield:
All, fir'd with noble Emulation, strive;
And with a Storm of Darts to Distance drive
The Trojan Chief; who held at Bay, from far
On his Vulcanian Orb, sustain'd the War.
Eneas thus o'erwhelm'd, on every side,
Their first Assault undaunted did abide;
And thus to Lausus, loud, with friendly
threatning cry'd,
Why wilt thourush to certain Death, and rase
In rash Attempts beyond thy tender Age,

And afterwards,

Betray'd by pious Love?

He griev'd, he wept, the Sight an Image a brought

Of his own filial Love; a sadly pleasing throught.

But beside the Out-lines of the Posture, the Design of the Picture comprehends in the next Place the Forms of Faces which are to be different: and so in a Poem, or a Play, must the

the several Characters of the Persons be distinwish'd from each other. I knew a Poet, whom out of Respect I will not name, who being too Witty himself, cou'd draw nothing but Wits in a Comedy of his: even his Fools were infected with the Disease of their Author. They overflow'd with fmart Repartees, and were only diftinguish'd from the intended Wits, by being call'd Coxcombs; though they deserv'd not so scandalous a Name. Another, who had a great Genius for Tragedy, following the Fury of his natural Temper, made every Man and Woman too, in his Plays, stark raging mad: there was not a ober Person to be had for Love or Money: all was tempestuous and blustering; Heaven nd Earth were coming together at every Word; a mere Hurricane from the beginning the end; and every Actor feem'd to be aftening on the Day of Judgment.

Let every Member be made for its own Head, is our Author, not a wither'd Hand to a oung Face. So in the Persons of a Play, whatsoever is said or done by any of them, nust be consistent with the Manners which he Poet has given them distinctly: and even he Habits must be proper to the Degrees, and Humours of the Persons, as well as in a

Picture.

Picture. He who enter'd in the first Act, young Man, like Pericles Prince of Tyre, multing to be in Danger, in the fifth Act, of committing Incest with his Daughter: nor a Usurer, without great Probability and Cause of Repentance, be turn'd into a Cutting Moor craft.

I am not satisfy'd, that the Comparison be twixt the two Arts in the last Paragraph's altogether so just as it might have been; but I am sure of this which follows.

The principal Figure of the Subject, must appear in the midst of the Picture, under the principal Light, to distinguish it from the rest, which are only its Attendants. Thus in a Tragedy, of an Epique Poem, the Hero of the Piece must be advanc'd foremost to the View of the Reads or Spectator: He must out-shine the rest of all the Characters: He must appear the Prince of them, like the Sun in the Copernican System encompass'd with the less noble Planets. Be cause the Hero is the Centre of the main Action, all the Lines from the Circumference tend to him alone: He is the chief Object of Pity in the Drama, and of Admiration in the Epique Poem.

As in a Picture, besides the principal Figures which compose it, and are plac'd in the

midst of it, there are less Grouppes, or Knots of Figures dispos'd at proper Distances, which re Parts of the Piece, and feem to carry on the same Design in a more inferiour manner. so in Epique Poetry, there are Episodes, and Chorus in Tragedy, which are Members of the Action, as growing out of it, not inferted into it. Such, in the ninth Book of the Eneis, is the Episode of Nisus and Euryalus: the Adventure belongs to them alone; they done are the Objects of Compassion and Admiration; but their Business which they cariv on, is the general Concernment of the Trojan Camp, then beleaguer'd by Turnus and the Latines, as the Christians were lately by the Turks. They were to advertise the chief Hero of the Distresses of his Subjects, occafon'd by his Absence, to crave his Succour, and solicite him to hasten his Return.

The Grecian Tragedy was at first nothing but a Chorus of Singers: afterwards one Astor was introduc'd, which was the Poet himself, who entertain'd the People with a Discourse in Verse, betwixt the Pauses of the Singing. This succeeding with the People, more Astors were added, to make the Variety the greater; and in process of Time, the Chorus on-

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or Chief of them, spoke for the rest, as a Actor concern'd in the Business of the Play.

Thus Tragedy was perfected by degrees, and being arriv'd at that Perfection, the Painter might probably take the Hint from them of adding Grouppes to their Pictures. But as a good Picture may be without a Grouppe for a good Tragedy may subfift without a Charus: notwithstanding any Reasons which have been given by Dacier to the contrary.

Monsieur Racine has indeed us'd it in h Efther, but not that he found any Necessit of it, as the French Critick would infinuan The Chorus at St. Cyr, was only to give the young Ladies an occasion of entertaining th King with vocal Musick, and of commend ing their own Voices. The Play it felf w never intended for the publick Stage, no without any Disparagement to the learned Author, could possibly have succeeded there and much less in the Translation of it her Mr. Wicherly, when we read it together, w of my Opinion in this, or rather I of his for it becomes me fo to speak of so excelled a Poet, and so great a Judge. But since am in this place, as Virgil fays, Spatiis on clusus iniquis; that is, shorten'd in my Time I will give no other Reason, than that it impra

much more ample, and much deeper, must be made for that purpose, besides the Cost of sometimes forty or sisty Habits, which is an Expence too large to be supply'd by a Company of Actors. 'Tis true, I should not be sorry to see a Chorus on a Theatre, more than as large and as deep again as ours, built and adorn'd at a King's Charges; and on that Condition, and another, which is, that my hands were not bound behind me, as now they are, I should not despair of making such that Tragedy, as might be both instructive and despated, according to the manner of the Greater stans.

To make a Sketch, or a more perfect Momed of a Picture, is in the Language of Poets, no draw up the Scenary of a Play, and the decadon is the same for both; to guide the Indertaking, and to preserve the Remement rance of such Things, whose Natures are installed to retain.

To avoid Absurdities and Incongruities, is the me Law establish'd for both Arts. The Painter of not to paint a Cloud at the Bottom of a Pictor, but in the uppermost Parts: nor the Poet place what is proper to the End, or Middle, it is the Beginning of a Poem. I might enlarge on this,

this, but there are few Poets or Painters, who can be suppos'd to sin so groffly against the Laws of Nature, and of Art. I remember only one Play, and for once I will call it b its Name, The Slighted Maid: where there nothing in the First Act, but what might have been faid, or done in the Fifth; nor any thin in the Midst, which might not have been place as well in the Beginning, or the End. To ex press the Passions which are seated on the Heart by outward Signs, is one great Precent of the Painters, and very difficult to perform In Poetry, the same Passions and Motions the Mind are to be express'd; and in the confifts the principal Difficulty, as well as the Excellency of that Art. This (fays my A thor) is the Gift of Jupiter: and to speak i the same Heathen Language, we call it th Gift of our Apollo: not to be obtain'd b Pains or Study, if we are not born to it. For the Motions which are studied, are never for tural, as those which break out in the Heigh of a real Passion. Mr. Otway posses'd the Part as thoroughly as any of the Ancients of Moderns. I will not defend every thing i his Venice preserv'd, but I must bear this To stimony to his Memory, That the Passion are truly touch'd in it, though perhaps then

of them, and in the Height and Elegance of Expression; but Nature is there, which is the greatest Beauty.

In the Passions, says our Author, we must have a very great Regard to the Quality of the Persons who are actually possess'd with them. The Joy of a Monarch for the News of a Victory, must not be express'd like the Exasie of a Harlequin on the Receipt of a Letter from his Mistress: This is so much the ame in both the Arts, that it is no longer a Comparison. What he says of Face-painting. or the Portait of any one particular Person, n concerning the Likeness, is also as applicable Poetry. In the Character of an Hero, as well as in an inferior Figure, there is a better, b or worse Likeness to be taken: the better is Panegyrick, if it be not false; and the worse m a Libel. Sophocles (fays Aristotle) always gherew Men as they ought to be: that is, betthe er than they were. Another, whose Name have forgotten, drew them worse than nagurally they were. Euripides alter'd nothing To a the Character, but made them such as they find vere represented by History, Epique Poetry, or ther fradition. Of the three, the Draught of So-bocles is most commended by Aristotle. I have which I writ: though perhaps I have made him too good a Man. But my Characterso Anthony and Cleopatra, tho' they are favourable to them, have nothing of outrageous Paney rick, their Passions were their own, and such as were given them by History, only the Deformities of them were cast into Shadow that they might be Objects of Compassion whereas if I had chosen a Noon-day Light so them, somewhat must have been discovered which would rather have mov'd our Hatte than our Pity.

The Gothic Manner, and the barbarous of naments, which are to be avoided in a Picture are just the same with those in an ill order of Play. For Example, our English Tragi-Community of the confess'd to be wholly Gothic, no withstanding the Success which it has four upon our Theatre; and in the Pastor Fidos Guarini, even though Corisca and the Sat Contribute somewhat to the main Action. No as otherwise I am of it, from this Impute tion: For though the comical Parts are of verting, and the serious moving, yet they are of an unnatural Mingle. For Mirth and Guarity destroy each other, and are no more gother.

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be allow'd for decent, than a gay Widow laughing in a mourning Habit.

Refemblance. Du Fresnoy tells us, That the Figures of the Grouppes, must not be all on a Side, that is, with their Face and Bodies all turn'd the same way; but must contrast each other by their several Positions. Thus in a Play, some Characters must be rais'd to oppose others, and to set them off the better, according to the old Maxim, Contraria juxta se posta, magis elucescunt. Thus in the Scornful Lady, the Usurer is set to confront the Prodigal. Thus in my Tyrannic Love, the Atheist Maximin is oppos'd to the Character of St. Catherine.

I am now come, though with the Omifion of many Likenesses, to the third Part of Painting, which is call'd the Cromatique or Colouring. Expression, and all that belongs to Words, is that in a Poem, which Colouring in a Picture. The Colours well chosen, in their proper Places, together with the Lights and Shadows which belong to them, lighten the Design, and make it pleasing to the Eye. The Words, the Expressions, the Tropes and Figures, the Versisication, and all the other E-resignacies of Sound, as Cadences, Turns of d 2

Words upon the Thought, and many other Things, which are all Parts of Expression, perform exactly the same Office both in Dramatique, and Epique Poetry. Our Author calls Colouring, Lena Sororis, in plain English, The Bawd of her Sifter, the Defign or Drawing: the cloaths, the dreffes her up, the paints her The makes her appear more lovely than naturally she is, she procures for the Design, and makes Lovers for her. For the Design of it felf, is only fo many naked Lines. Thus in Poetry, the Expression is that which charms the Reader, and beautifies the Design, which is only the Out-lines of the Fables. 'Tis true the Design must of it self be good: if it be vicious or (in one Word) unpleasing, the Cot of Colouring is thrown away upon it. 'The an ugly Woman in a rich Habit, fet out with Jewels; nothing can become her. But grant ing the Design to be moderately good, 'to c like an excellent Complexion with indiffe : rent Features; the White and Red well min gled on the Face, make what was before by passable, appear beautiful. Operum Colores the very Word which Horace uses, to fignific Words and elegant Expressions, of which himself was so great Master in his Odes. Ask mongst the Ancients, Zeuxis was most famou de

for his Colouring: Amongst the Moderns, Titian and Correggio. Of the two ancient Epique Poets, who have so far excell'd all the Moderns, the Invention and Design were the particular Talents of Homer. Virgil must yield to him in both; for the Design of the Latin was borrowed from the Grecian. But the Ditio Virgiliana, the Expression of Virgil, his Colouring, was incomparably the better: and in that I have always endeavour'd to copy him. Most of the *Pedants* (I know) maintain the contrary, and will have *Homer* excel even in this Part. But of all People, as They are the most ill manner'd, so they are the worst Judges, even of Words, which are their Province; they seldom know more than the Grammati-Poetical Genius, which is a rare Portion amongst them. Yet some I know may stand excepted, and fuch I honour. Virgil is for exact in every Word, that none can be changed but for a worse: nor any one remov'd from its Place, but the Harmony will be altis only to make you think him in Danger bof a Fall, when he is most secure. Like a A skilful Dancer on the Ropes (if you will paron the Meanness of the Similitude) who slips willingly, d 3

willingly, and makes a seeming Stumble, that you may think him in great Hazard of breaking his Neck, while at the same time he wonly giving you a Proof of his Dexterity. My late Lord Roseommon was often pleas'd with this Reslection, and with the Examples of it in this admirable Author.

I have not Leifure to run through the whole Comparison of Lights and Shadows, with Tropes and Figures; yet I cannot but take notice of Metaphors, which like them have Power to lessen or greaten any thing. Strong and glowing Colours are the just Resemblances of bold Metaphors, but both must be judiciously apply'd; for there is a difference betwixt Daring and Fool-hardiness. Lucan and Stating often ventur'd them too far; our Virgil never. But the great Defect of the Pharfalia, and the Thebais, was in the Defign: if that had been more perfect, we might have forgiven many of their bold Strokes in the Colouring, or at least excus'd them : Yet some of them are such as Demosthenes or Cicero could not have defended. Virgil, if he could have seen the first Verses of the Sylva, would have thought Statius mad, in his fustian Description of the Statue on the brazen Horse. But that Poet was always in a Foam at his setting prelent out

out, even before the Motion of the Race, had warm'd him. The Soberness of Virgil, whom he read (it seems to little purpose) might have shown him the difference betwixt Arma virumq; cano, and Magnanimum Eacidem, formidatamq; tonanti Progeniem. But Virgil knew how to rise by degrees in his Expressions: Statius was in his towring Heights at the first Stretch of his Pinions. The Description of his Running-horse, just stating in the Funeral Games for Archemotus, though the Verses are wonderfully fine, ire the true Image of their Author.

Stare adeo nescit, percunt vestigia mille Ante sugam; absentemq; serit gravis ungula campum.

Which would cost me an Hour, if I had the Leisure to translate them, there is so much of Beauty in the Original. Virgil, as he better knew his Colours, so he knew better how and where to place them. In as much haste is I am, I cannot forbear giving one Example. 'Tis said of him, that he read the Series ond, Fourth, and Sixth Books of his Aneis of Augustus Caesar. In the Sixth, (which we are sure he read, because we know Octavia was defined to the read, because we know Octavia was defined.

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present, who rewarded him so bountifully so, the twenty Verses which were made in Honour of her deceas'd Son Marcellus) in this Sixth Book, I say, the Poet speaking of Misenus, the Trumpeter, says,

Ere ciere viros,—

and broke off in the Hemistich, or midst of the Verse: but in the very reading, seiz'd a it were with a divine Fury, he made up the latter Part of the Hemistich, with these sollowing Words,

---- Martemq; accendere cantu.

How warm, nay, how glowing a Colouring is this! In the Beginning of the Verse, the Word Æs, or Brass, was taken for a Trumpet, because the Instrument was made of that Metal, which of it self was fine; but in the latter end, which was made ex tempore, you see three Metaphors, Martemque, —accendere, —cantu. Good Heavens! how the plain Sense is rais'd by the Beauty of the Words. But this was Happiness, the former might be only Judgment. This was the curiosa Felicitas, which Petronius attributes to Horace:

Horace. 'Tis the Pencil thrown luckily full upon the Horse's Mouth, to express the Foam, which the Painter, with all his Skill, could not perform without it. These hits of Words a true Poet often finds, as I may say, without seeking: but he knows their Value when he finds them, and is infinitely pleas'd. A bad Poet may sometimes light on them, but he discerns not a Diamond from a Bristol-stone, and would have been of the Cock's Mind in Esop, a Grain of Barley would have pleas'd him better than the Jewel. The Lights and Shadows which belong to Colouring, put me in Mind of that Verse of Horace,

Hoc amat obscurum, vult boc sub luce videri.

Some Parts of a Poem require to be amply written, and with all the Force and Elegance of Words: Others must be cast into Shake dows; that is, pass'd over in Silence, or but saintly touch'd. This belongs wholly to the ludgment of the Poet and the Painter. The most beautiful Parts of the Picture and the Poem must be the most sinish'd; the Colours and Words most chosen; many things in both the which are not deserving of this Care, must be to histed off, content with vulgar Expressions, and

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and those very short, and left, as in a Shadow, to the Imagination of the Reader.

We have the Proverb, Manum de tabula, from the Painters; which fignifies, to know when to give over, and to lay by the Pencil Both Homer and Virgil practis'd this Precept wonderfully well, but Virgil the better of the two. Homer knew, that when Hector was flain, Troy was as good as already taken; therefore he concludes his Action there. For, what follows in the Funerals of Patroclus, and the Redemption of Hettor's Body, is not (properly speaking) a part of the main Action But Virgil concludes with the Death of Turnus: For after that Difficulty was remov'd, Eneas might Marry, and establish the Trojans when he pleas'd. This Rule I had before my Eyes in the Conclusion of the Spanish Fryar, when the Discovery was made, that the King was living; which was the Knot of the Play unty'd: the rest is shut up in the Compass of some few Lines, because nothing then hinder'd the Happiness of Torismond and Leonora. The Faults of that Drama are in the Kind of it, which is Tragi-Comedy. But it was given to the People, and I never writ any Thing for my felf, but Anthony and Cleopatra.

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This Remark, I must acknowledge, is not for proper for the Colouring as the Defign, but it will hold for both. As the Words, &c. are evidently shewn to be the cloathing of the Thought, in the same Sense as Colours are the Cloathing of the Design; so the Painter and the Poet ought to judge exactly, when the Colouring and Expressions are perfect, and then to think their Work is truly finished. Apelles said of Protogenes, That he knew not when to give over. A Work may be over-wrought, as well as under-wrought: Too much Labour often takes away the Spirit, by adding to the polishing: so that there re-mains nothing but a dull Correctness, a Piece without any considerable Faults, but with few Beauties; for when the Spirits are drawn off, there is nothing but a caput mortuum. Stahus never thought an Expression could be bold enough; and if a bolder could be found, he rejected the first. Virgil had Judgment the knew the Difference betwixt a glowing Colour and a glaring: As when he compar'd the shocking of the Fleets at Assium, to the liftling of Islands rent from their Foundations, and meeting in the Ocean. He knew the Comparison was forc'd beyond Nature, and

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and rais'd too high: He therefore softens the to Metaphor with a Credas. You would almost or believe, that Mountains or Islands rush'd a kingainst each other.

——Credas innare revulsas
Cycladas; aut montes concurrere montibus æquos,

But here I must break off without finishing the Discourse.

Cynthius aurem vellit, & admonuit, &c. the Things which are behind are of too nice: Confideration for an Estay begun and ended in twelve Mornings: and perhaps the Judge of Painting and Poetry, when I tell them, how short a Time it cost me, may make me the fame Answer which my late Lord Rochefler made to one, who, to commend a Tragedy, said it was written in three Weeks: How the Devil could he be fo long about it! For that Poem was infamously bad, and l doubt this Parallel is little better: and then the Shortness of the Time is so far from being a Commendation, that it is scarcely an Excuse. But if I have really drawn a Portrait to the Knees, or an Half-length, with a tolerable Likeness, then I may plead with some Justice for my self, that the rest is lest

to the Imagination. Let some better Artist rovide himself of a deeper Canvas; and taking these Hints which I have given, set the Figure on its Legs, and finish it in the Invention, Defign and Colouring.



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THE

PREFACE

Mons. de Piles,

The French Translator



Mong all the beautiful and delightful Arts, that of Painting has always found the most Lovers: the u Number of them almost including b

all Mankind. Of whom great Multitudes and daily found, who value themselves on the Know-

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ledge of it; either because they keep Company with Painters; or that they have feen good Pieces; or lastly, because their Ousto is naturally good. Which not with standing, that Knowedge of theirs (if we may so call it) is so very seperficial, and so ill grounded, that it is imposfible for them to describe in what consists the Beauty of those Works, which they admire; or the Faults, which are in the greatest part of those which they condemn. And truly 'tis not hard to find, that this proceeds from no other Cause, than that they are not furnish'd with Rules by which to Judge: nor have any solid Foundations, which are as fo many Lights fet up to clear their Understanding, and lead them to an entire and certain Knowledge. I think it Superfluous to prove, that this is necessary to the Knowledge of Painting. 'Tis Sufficient, that Painting be acknowledg'd for an Art; for that being granted, it follows without Dispute, that no Arts are without their Precepts. I shall satisfy my self with telling you, that this little Treatise will furnish you with infallible Rules of Judging truly: since they are not only founded upon right Reason, but upon the best Pieces of the best Masters, which our Author hath carefully examin'd, during the space of more than thirty Years:

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Tears; and on which he has made all the Restlections which are necessary, to render this Treatise worthy of Posterity: which though little in Bulk, yet contains most judicious Remarks; and suffers nothing to escape, that is essential to the Subject which it handles. If you will please to read it with Attention, you will find it capable of giving the most nice and delicate sort of Knowledge, not only to the Lovers, but even to the Professors of that Art.

It would be too long to tell you the particular lar Advantages, which it has above all th Books that have appear'd before it, in the kind: you need only read it, and that will convince you of this Truth. All that I will allow my self to say, is only this, That there is no a Word in it, which carries not its weight whereas in all others, there are two confiderable Faults, which lie open to the fight, (viz.) The faying too much, they always fay too little I affure my felf, that the Reader will own'th a Work of general Profit: to the Lovers Painting, for their Instruction how to judg knowingly, from the Reason of the thing; and to the Painters themselves, by removing the Difficulties, that they may work with Pleasure because they may be in some manner certain the

that their Productions are good. 'Tis to be used like Spirits, and precious Liquors: the less you drink of it at a time, 'tis with the greater Pleasure. Read it often, and but little at once that you may digest it better; and dwell particularly on those Passages which you find mark'd with an Asterism *. For the Observations which follow such a Note, will give you a slearer Light, on the Matter which is there reated. You will find them by the Numbers which are on the side of the Translation, from five to five Verses, by searching for the like Number in the Remarks which are at the end of it, and which are distinguish'd from each other by this Note ¶. You will find in the latter Pages of this Book, the Judgment of be Author on those Painters, who have acuir'd the greatest Reputation in the World: mongst whom, he was not willing to comprethe bend those who are now living. They are undoubtedly his, as being found among his Papers, written in his own Hand.

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As for the Prose Translation, which you vill find on the other side of the Latin Poem, must inform you on what Occasion, and in phat manner it was Perform'd. The Love which I had for Painting, and the Pleasure which which I found in the Exercise of that noble Art, at my Leifure Hours, gave me the Defire of being acquainted with the late Monf. du FRESNOY, who was generally reputed to bave a thorough Knowledge of it. Our Acquaintance at length proceeded to that Degree of Intimacy, that be entrusted me with his Poem, which he believ'd me capable both of Understanding, and Translating; and according. ly desired me to Undertake it. The Truth is, We had convers'd so often on that Subject, and He had communicated his Thoughts of it fo fully to me, that I had not the least remaining Difficulty concerning it. I undertook therefore to Translate it, and employ'd my self in it with Pleasure, Care, and Assiduity: after which, I put it into his Hands, and he Alter'd in it what he pleas'd; till at last, it was wholly to his Mind. And then he gave his Consent that it should be Publish'd: but his Death preventing that Delign, I thought it a Wrong to his Memory, to deprive Mankind any longer of this Translation, which I may safely affirm to be done according to the true Sense of the Author, and to his liking: since He himself has given great Testimonies of his Approbation to many of his Friends. And they who were a quain d

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nainted with him, know his Humour to be such, hat be would never confirmin himself so far, es to commend what he did not really approve. I thought my self oblig'd to say thus much, in Vindication of the Faithfulness of my Work, to those who understand not the Latin: for as to those who are conversant in both the Tongues, I leave them to make their own Judgment of it.

The Remarks which I have added to his Work, are also wholly conformable to his Opinions: and I am certain that he would not bave disapprov'd them. I have endeavour'd in them to explain some of the most obscure Pasfages, and those which are most necessary to be understood: and I have done this according to the manner wherein he us'd to express bimself, in many Conversations which we had together. I have confin'd them also to the narrowest Compass I was able, that I might not tire the Patience of the Reader, and that they might be read by all Persons. But if it happens, that they are not to the Taste of some Readers (as doubtless it will so fall out) I leave them entirely to their own Discretion: and shall not be displeas'd that another Hand should succeed better. I shall only beg this Favour

PREFACE.

written, they will bring no particular Gusto along with them, or any Prevention of Minds and that what soever Judgment they make, is may be purely their own, whether it be in my Favour, or in my Condemnation.



Arak sara gali yinn 1604. Buntuk Carana

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PREFACE.

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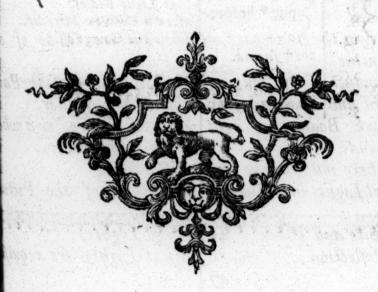
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THE SECOND COMMENTS OF THE PROPERTY OF THE PRO

THE ART

PAINTING.



DE

Arte Graphica LIBER.



T PICTURA POESIS ERIT

similisque Poesi
Sit Pictura; refert par emi
quæque sororem,
Alternantque vices & nomin

muta Poesis Dicitur hæc, Pictura loquens solet illa vocari.

Quod fuit auditu gratum cecinere Poeta;
Quod pulchrum aspectu Pictores pingere curant
Quæque Poetarum Numeris indigna fuêre,
Non eadem Pictorum Operam Studiumq; morentur:

~ Amble



THE

Art of Painting.

AINTING and Poefy are two The Passages Sifters, which are fo like in which you fee all things, that they mutually an Afterism lend to each other both their amply ex-Name and Office. One is Remarks.

plain'd in the

call'd a dumb Poefy, and the other a speaking Picture. The Poets have never faid any thing but what they believ'd wou'd please the Ears. And it has been the constant endeavour of the Painters to give Pleasure to the Eyes. Inshort, those things which the Poets have thought unworthy of their Pens, the Painters have judg'd to be unworthy of their Pencils.

De Arte Graphica.

Ambæ quippe sacros ad Relligionis Honores
10. Sydereos superant ignes, Aulamque Tonantis
Ingressæ, Divûm aspectu, alloquioque fruuntus
Oraque magna Deûm, & dicta observata reputant,
Cælestemque suorum operum mortalibus Ignem.

4

Inde per hunc Orbem studiis coeuntibus errant.

Carpentes quæ digna sui, revolutaque lustrant.

Tempora, Quærendis consortibus Argumentis.

Denique quæcunq; in cælo, terraque, marique Longius in tempus durare, ut pulchra, merentu, Nobilitate sua, claroque insignia casu,

20. Dives & ampla manet Pictores atque Poetas Materies; inde alta sonant per sæcula mundo Nomina, magnanimis Heroibus inde superstes Gloria, perpetuoque operum Miracula restant: Tantus inest divis Honor Artibus atque Potesta.

For both " those Arts, that they might advance the facred Honours of Religion," lave rais'd themselves to Heaven; and, ha- 10. ving found a free admission into the Palace of Yove himself, have enjoy'd the Sight and Conversation of the Gods; whose "awful Maje-" fly they observe, and whose Dictates they " communicate to Mankind;" whom at the same time they inspire with those Coelestial Flames, which thine fo gloriously in their Works. From Heaven they take their pafage through the World; and "with concur-"ring Studies" collect whatfoever they find worthy of them. * They dive (as I may 15. by) into all past Ages; and search their Histories, for Subjects which are proper for their use: with care avoiding to treat of any ome remarkable accident, have deserv'd to be consecrated to Eternity; whether on the Seas, or Earth, or in the Heavens. And by this 29. lo heir Care and Study, it comes to pass, that the flory of Heroes is not extinguish'd with cir Lives: and that those admirable Works, eftas ofe Prodigies of Skill, which even yet are e objects of our Admiration, are still prew'd. * So much these Divine Arts have en always honour'd: and fuch Authority B 3 they

15

De Arte Graphica.

25. Non mihi Pieridum chorus hic, nec Apollo no candus,

6

Majus ut Eloquium numeris, aut Gratia fant Dogmaticis illustret opus rationibus horrens: Cum nitida tantum & facili digesta loquela, Ornari præcepta negent, contenta doceri.

Nec mihi mens animus ve suit constringere node Artificum manibus, quos tantum dirigit Usus; Indolis ut Vigor inde potens obstrictus hebescat, Normarum numero immani, Geniumq; moretur: Sed rerum ut pollens Ars Cognitione, gradatim

35. Naturæ sese insinuet, verique capacem Transeat in Genium, Geniusq; usu induat Arte

Primum Præcipua imprimis Artisque potissima parse Præceptum. Nôsse quid in rebus Natura crearit ad Artem Pulchrius, idque Modum juxta, Mentemquel tustam: D

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The Art of Painting.

they preserve amongst Mankind. It will not 25. here be necessary to implore the succour of Apolb, and the Muses, for the Gracefulness of the Discourse, or for the Cadence of the Verses: which containing only Precepts, have not fo much need of Ornament, as of Perspicuity.

I pretend not in this Treatife to tye the Hands of Artists, " whom Practice only directs;" Neither would I stifle the Genius, by a jumbled Heap of Rules: nor extinguish the Fire of a Vein which is lively and abundant. But rather to make this my Business, that Art being strengthened by the Knowledge of Things, may at length pals into Nature by flow Degrees; and so in process of Time, may be sublim'd into a pure Genius, which is capable of choosing judiciously what is true; and of distinguishing betwixt the Beauties of Nature, and that which is low and mean in her; and that this original Genius by long Exercise and Custom, may perfectly possess all the Rules and Secrets of that Art.

*The principal and most important part of Precept I. Painting, is to find out, and thoroughly to of what is inderstand what Nature has made most Beauiful, and most proper to this Art; * and that a Choice of it may be made according to the Taste and Manner of the Ancients:

B 4

* Without

profere among h Mankind. It will removed breath imploret a licenser of h

Ao. Qua fine Barbaries cæca & temeraria Pulchrun Negligit, insultans ignotæ audacior Arti, Ut curare nequit, quæ non modo noverit esse; Illud apud Veteres fuit unde notabile dictum, Nil Pictore malo securius atque Poeta.

Passibus assequeris tandem quæ fervidus urges:
Illa tamen quæ pulchra decent; non omnia casu
Qualiacumque dabunt, etiamve simillima veris
Nam quamcumque modo servili haud sufficit ipsa
Naturam exprimere ad vivum; sed ut Arbita

Seliget ex illa tantum pulcherrima Pictor.
Quodque minus pulchrum, aut mendosum, corre

need proper to this Arty * and oldes of its same beamade according to.

ipse

Marte suo, Formæ Veneres captando fugaces.

*Without which all is nothing but a blind, and rash Barbarity; which rejects what is most beautiful, and seems with an audacious Insolence to despise an Art, of which it is wholly ignorant; which has occasion'd these words of the Ancients: That no man is so bold, so rash, and so overweening of his own Works, as an ill Painter, and a bad Poet, who are not conscious to themselves of their own Ignorance.

* We love what we understand; we defire 45. what we love; we purfue the Enjoyment of those things which we desire; and arrive at last to the Possession of what we have pursu'd, f we warmly perfift in our Defign. In the mean time, we ought not to expect, that blind Fortune shou'd infallibly throw into our Hands those Beauties: For though we may ight by Chance on some which are true and natural, yet they may prove either not to be decent, or not to be ornamental. Because it s not sufficient to imitate Nature in every Cirtumftance, dully, and as it were literally, and minutely; but it becomes a Painter to take what is most beautiful, * as being the Sovereign Judge of his own Art; " what is less beautiful or is faulty, he shall freely correct by the Dint of his own Genius," * and perpit no transient Beauties to escape his Observaon.

II. De Speculatione & Praxi. Utque Manus grandi nil Nomine practica dignum

55. Assequitur, purum arcanæ quam deficit Artis
Lumen, & in præceps abitura ut cæca vagatur;
Sic nibil Ars operå Manuum privata supremum
Exequitur, sed languet iners uti vincta lacertos;
Dispositumque typum non lingua pinxit Apelles.

Ponere (cùm nequeant quæ sunt pulcherrima did Nitimur hæc paucis, scrutati summa magistra Dogmata Naturæ, Artisque Exemplaria prim Altiùs intuiti; sic Mens, habilisque facultas

Luxuriansque in Monstra Furor compescitur Artic Est Modus in rebus, sunt certi denique Fins Quos ultra citraque nequit consistere Rectum. * In the same manner, that bare Practice, of Theory, destitute of the Lights of Art, is always sub- and Practice. ect to fall into a Precipice, like a blind Traveller, without being able to produce any ff. thing which contributes to a folid Reputation: So the Speculative part of Painting, without the affiftance of manual operation, can never attain to that Perfection which is its Object: But floathfully languishes as in a Prifon: for it was not with his Tongue that Apelles perform'd his Noble Works. Therefore 60. though there are many things in Painting, of which no precise Rules are to be given (* because the greatest Beauties cannot always be express'd, for want of Terms) yet I shall not omit to give some Precepts, which I have selected from among the most considerable which we have receiv'd from Nature, that exact School-miftress, after having examin'd her most secret Recesses, as well as * those Master-pieces of Antiquity, which were the chief Examples of this Art: And, 'tis by this means that the Mind, and the natural Dispo- 65. fition are to be cultivated, and that Science perfects Genius; * and also moderates that Fury of the Fancy which cannot contain it felf within the Bounds of Reason; but often carries a Man into dangerous Extremes. For there

III. De Argumento. His positis, erit optandum Thema nobile, pulchrum,

70.

Quodque Venustatum circa Formam atque Colorem Sponte capax, amplam emeritæ mox præbeat Arti Materiam, retegens aliquid Salis & Documenti,

Tandem opus aggredior; primoq; occurrit in Alba Disponenda Typi, concepta potente Minervâ, Machina, quæ nostris Inventio dicitur oris.

Inventio prima Picturæ pars. Illa quidem priùs ingenuis instructa Sororum Artibus Aonidum, & Phæbi sublimior æstu. is a Mean in all Things; and certain Limits or Bounds wherein the Good and the Beautiful confift; and out of which they never can depart.

This being premis'd, the next thing is to make choice of * a Subject beautiful and no-the Subject. ble; which being of it self capable of all the Charms and Graces, that Colours, and the Elegance of Design can possibly give, shall afterwards afford, to a perfect and consummate Art, an ample Field of matter wherein to expatiate it self; to exert all its Power, and to produce somewhat to the Sight, which is excellent, judicious, * and ingenious; and at the same time proper to instruct, and to enlighten the Understanding.

"At length I come to the Work itself, and at first find only a bare strain'd Canvas, on which the Sketch is to be disposed by the Strength of a happy Imagination;" which is what we properly call *Invention*.

* INVENTION is a kind of Muse, INVENTION which being posses'd of the other Advanta-the first Pare of Painting. ges common to her Sisters, and being warm'd by the Fire of Apollo, is rais'd higher than the est, and shines with a more glorious, and

righter Flame.

75.

De Arte Graphica.

Dispositio, five operis totius Oeconomia.

Quærendasque inter Posituras, luminis, umbre, Atque suturorum jam præsentire colorum Par erit Harmoniam, captando ab utrisque venus nustum.

V. Sit Thematis genuina ac viva expressio, juxtà Argumenti. Textum Antiquorum, propriis cum tempore formio

VI. Inane rejiciendum.

85.

Nec quod inane, nibil facit ad rem, sive videtu Improprium, miniméque urgens, potiora tenebit Ornamenta operis; Tragicæ sed lege Sororis, Summa ubi res agitur, vis summa requiritur Artis

Ista Labore gravi, Studio, Monitisque Magistis
Ardua pars nequit addisci rarissima: namque,
Ni priùs æthereo rapuit quod ab Axe Promethem
Sit Juhar infusum menti cum stamine Vitæ,
Mortali haud cuivis divina hæc Munera dantus,
Non uti Dædalcam licet omnibus ire Corin
thum.

Agypto informis quondam Pictura reperta, Gracorum studiis, & mentis acumine crevit:

Egregi

G

* Tis the Business of a Painter, in his Choice IV.

The Dispession of Attitudes, to foresee the Effect, and Har-tion, or Occomony of the Lights and Shadows, with the whole Work. Colours which are to enter into the whole; taking from each of them, that which will 80. most conduce to the Production of a beautiful Effect.

* Let "there be a genuine and lively Ex- v.

The Faithfulpression of the Subject" conformable to the ness of the Text of ancient Authors, to Customs, and to Subjett. Times.

"Whatever is trivial, foreign, or impro-" per, ought by no means to take up the palls the Sub-" principal Part of the Picture." But here-jett to be rein imitate the Sister of Painting, Trage- 85. dy: which employs the whole Forces of her Art in the main Action.

* This part of Painting, fo rarely met with, is neither to be acquir'd by Pains or Study, nor by the Precepts or Dictates of any Master. For they alone who have been inspir'd at their Birth with some Portion of that heavenly Fire which was stollen by Prometheus, are capa- 90. ble of receiving so divine a Present.

Painting in Egypt was at first rude and imperfect, till being brought into Greece, and being cultivated by the Study, and fublime Genius of that Nation, * it arriv'd at length 95.

16

De Arte Graphica.

PS. Egregiis tandem illustrata, & adulta Magistri, Naturam visa est miro superare labore.

Quos inter, Graphidos Gymnasia prima sue Portus Athenarum, Sicyon, Rhodos, atque Corinthus,

Disparia inter se, modicum R tione Laboris; Ut patet ex veterum Statuis, f. næ atque decois Archetypis; queis posterior nil protulit Ætas Condignum, & non inferius longè, Arte, Mode que.

VII. GRAPHISE feu Pofitura, Secunda Picturz pars.

100.

Horum igitur vera ad normam Positura legetur: Grandia, inæqualis, formosaque Partibus amplis Anteriora dabit membra, in contraria motu Diverso variata, suo librataque centro. b

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Membrorumque Sinus ignis flammantis al instar,

Serpenti undantes flexu; sed lævia, plana,
Magnaque signa, quasi sine tubere subdita tasu,
Ex longo deducta fluant, non secta minutim.
Insertisque toris sint nota Ligamina, juxta
Compagem Anatomes, & Membrisicatio Græco
Desor

that Height of Perfection, that it seemed to irpass even original Nature.

Amongst the Academies, which were comos'd by the rare Genius of those great Men, ese four are reckon'd as the principal: name-, the Athenian School, that of Sicyon, that of thodes, and that of Corinth. These were lite different from each other, only in the manr of their Work; as it may be seen by the Incient Statues, which are the Rule of Beau-, and Gracefulness; and to which succeedg Ages have produc'd nothing that is equal:

Or indeed that is not very much inferiour, both in Science, and in the manner of its Ex-

ecution.

* An Attitude therefore must be chosen ac- VII.

ording to their Taste: * The Parts of it second part of ust be great * and large, * " contrasted by Painting. contrary Motions, the most noble Parts foremost in fight, and each Figure carefully poised on its own Centre.

*" The Parts must be drawn with flowing glideing Outlines, large and smooth, rifing gradually, not fwelling fuddenly, but which may be just felt in the Statues, or cause a little Relievo in Painting. Let the Muscles have their Origin and Insertion * according to the Rules of Anatomy; let them

not

18 De Arte Graphica.

Deformata Modo, paucisque expressa lacertis, Qualis apud Veteres; totoque Eurythmia parte

Sit minus, & puncto videantur cuncta sub um

Regula certa licet nequeat Prospectica dici, Aut Complementum Graphidos; sed in Arte se vamen,

Et Modus accelerans operandi: at corpora falli 120. Şub visu in multis referens, mendosa labascit: Nam Geometralem nunquam sunt corpora juni Mensuram depicta oculis, sed qualia visa.

VIII. Non eadem Formæ species, non omnibus Æta
Varietas in Æqualis, similisque Color, Crinesque Figuris:

125. Nam variis velut orta Plagis Gens dispare
Vultu est.

IX.
Figura sit Singula Membra, suo Capiti conformia, siam una cum
Membris & Unum idemque simul Corpus cum vestibus issurvestibus.

Mutorumque silens Positura imitabitur Actus.

X. Mutorum actiones imitanda.

Pri

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The Art of Painting.

19

not be subdivided into small Sections, but kept as entire as possible, * in imitation of the Greek Forms, and expressing only the principal Muscles." In fine, * let there he a perfect Relation betwixt the parts and the whole, that they may be entirely of a piece.

Let the Part which produces another Part, be more strong than that which it produces; and let the whole be feen by one point of Sight. Though Perspective cannot be call'd a perof Rule " for defigning," yet it is a great Succourto Art, and facilitates the "Dispatch of the Work;" tho' frequently falling into Eror, it makes us behold things under a false spect; for Bodies are not always represened according to the Geometrical Plane, but ich as they appear to the Sight.

Neither the Shape of Faces, nor the Age, or the Colour ought to be alike in all Fi-Variety in the Figures, ures, any more than the Hair: because Men eas different from each other, as the Regins in which they are born, are different.

* Let every Member be made for its own IX. lead, and agree with it. And let all together bers and ompose but one Body, with the Draperies Drapery of hich are proper and suitable to it. And above to be suitable , *let the Figures to which Art cannot give X. Voice, imitate the Mutes in their Actions. of Mutes to Cz

De Arte Graphica.

Prima Figurarum, seu Princeps Dramati, XI. Figura ultrò Princeps.

Prosiliat media in Tabula, sub lumine primo 130. Pulchrior ante alias, reliquis nec operta Figuri

XII. Figurarum Globi, seu Cumuli.

Agglomerata simul sint Membra, ipsaque F. guræ

Stipentur, circumque Globos Locus usque vacabit Nè, malè dispersis dum Visus ubique Figuris

135. Dividitur, cunctisque Operis fervente Tumultu Partibus implicitis, crepitans Confusio surgat.

Inque Figurarum Cumulis non omnibus iden XIII. Politurarum Diver-Corporis Inflexus, Motusque; vel Artubus omn fitas in Cu-Conversis pariter non connitantur eodem; mulis.

Sed quædam in diversa trabant contraria Membra 140. Transverséque aliis pugnent, & cætera frangam Pluribus adversis aversam oppone Figuram, Pectoribusque bumeros, & dextera membra nistris.

Seu multis constabit Opus, paucisve Figuris.

145bramentum.

Altera Pars tabulæ vacuo ne frigida Camp Tabula Li- Aut deserta siet, dum pluribus altera Formis Fervida Mole sua supremam exurgit ad oram. Sed tibi sic positis respondeat utraque rebus, Ut si aliquid sursum se parte attollat in una,

* Let the principal Figure of the Subject 130.

appear in the middle of the Piece, under the of the principal Figure frongest Light, that it may have somewhat cipal Figure to make it more remarkable than the rest; jest.

and that the Figures which accompany it, may not steal it from our Sight.

*Let the "Parts be brought together, and KII. Grouppes of the Figures dispos'd in Grouppes:" And let Figures. those Grouppes be separated by a void space, wavoid a confus'd heap; which proceeding from Parts that are dispers'd without any Re135. gularity, and entangled one within another, divides the Sight into many Rays, and causes a disagreeable Confusion.

* The Figures in the Grouppes, ought not The Diversity

"have the same Inflections of the Body, of Attitudes nor the same Motions; nor should they lean all one way, but break the Symmetry, by

140.

proper Oppositions and Contrastes.

"To several Figures seen in Front oppose others with the Back toward the Spectator, that is, the Shoulders of some opposed to the Breasts of others and right Limbs to left, whether the Piece consists of many Figures or but of sew.

*One side of the Picture must not be void, 145.
hile the other is fill'd to the Borders; but XIV.

Equality of
Matters be so well dispos'd, that if " any the Piece.

C 3

,

" thing

150. Sic aliquid parte ex alià consurgat, & ambas Æquiparet, geminas cumulando æqualiter oras

XV.
Numerus
Pluribus implicitum Personis Drama supren
Figurarum. In genere ut rarum est; multis ita densa Figur
Rarior est Tabula excellens; vel adbuc serènu

155. Præstitit in multis, quod vix bene præstat in um Quippe solet rerum nimio dispersa Tumultu, Majestate carere gravi, Requieque decora; Nec speciosa nitet vacuo nisi liberaCampo.

Sed, st Opere in magno, plures Themagram

160. Esse Figurarum Cumulos, spectabitur unà Machina tota rei; non singula quæque seorsm.

Internodia & Pedes. Abdita sint: sed summa Pedum vestigia nunque exhibendi.

XVII.

Motus manuum motui
capitis jungendus.

165.

Gratia nulla manet, Motusque, Vigorque guras

Retro aliis subter majori ex parte latentes, Ni Capitis motum Manibus comitentur agen thing rifes high on one side of the Piece, 150. you may raise something to answer it on the other," so that they shall appear in some rt equal.

* As a Play is seldom very good, in which of the Numere are too many Actors; so 'tis very seldom gures.

en, and almost impossible to perform, that
Picture should be perfect, in which there
155.

e too great a Number of Figures. How
should they excel in putting several Figures
together, who can scarce excel in a single one?

"Many dispers'd Objects breed Confusion, and take away from the Picture that
solemn Majesty, and agreeable Repose,
which give Beauty to the Piece, and Satissaction to the Sight. But if you are constrained by the subject to admit of many
Figures, you must then make the whole
to be seen together, and the effect of the
Work at one view; and not every thing
separately and in particular.

* The extremities of the Joints must be xvi. dom hidden; and the extremities or end of of the Joints to Feet never.

*The Figures which are behind others, have The Motions of the Hands ither Grace nor Vigour, unless the Motions and Head the Hands accompany those of the Head.

Avoid

XVIII, Quæ fugienda in Diftributione & Compofitione.

Difficiles fugito aspectus, contractaque visu Membra sub ingrato, motusque, actusq; coactos Quodq; refert signis, rectos quodammodo tractus

- 170. Sive Parallelos plures simul, & vel acutas,
 Vel Geometrales (ut Quadra, Triangula,) Formas
 Ingratamque pari Signorum ex ordine quandam
 Symmetriam: sed præcipua in contraria sempo
 Signa volunt duci transversa, ut diximus anti
- 175. Summa igitur ratio Signorum habeatur in omni Composito, dat enim reliquis pretium, atq, vigoren

XIX. Natura Genio accommodanda. 180.

Non ita Natura astanti sis cuique revinctul Hanc præter nibil ut Genio Studioque relinqual Nec sine teste rei Natura, Artisque Magistra, Quidlibet Ingenio, memor ut tantummodo rerun Pingere posse putes; Errorum est plurima sylva Multiplicesque Viæ, bene agendi Terminus unu Linea recta velut sola est, & mille recurva.

Avoid " all odd Aspects or Positions, and XVIII. all ungraceful or forced Actions and avoided in " Motions." Show no parts which are un- on of the Fipleasing to the Sight, as all Fore-shortnings gures. usually are.

* Avoid all those Lines and Outlines which are equal; which make Parallels, or other harp-pointed and Geometrical Figures; fuch 170. s are Squares and Triangles: all which by being too exact, give to the Eye a certain displeasing Symmetry, which produces no good effect. But as I have already told ou, the principal Lines ought to contrast ach other: For which reason, in these Dut-lines, you ought to have a special regard to the whole together: for 'tis from hence that the Beauty and Force of the parts 175. roceed.

* Be not so strictly ty'd to Nature, that XIX. ou allow nothing to Study, and the bent of must not tie our own Genius. But on the other side, Nature; but elieve not that your Genius alone, and the her to our demembrance of those things which you Genius. ave feen, can afford you wherewithall to urnish out a beautiful Piece, without the uccour of that incomparable School-mistress, Vature; * whom you must have always prent as a Witness to the Truth. " Errors 180.

nus

Sed juxta Antiquos Naturam imitabere pul-

185. XX. Signa Antiqua Natura modum conflituunt. Qualem Forma rei propria, Objectumque requirit. Non te igitur lateant antiqua Numismata, Gemmæ,

Vasa, Typi, Statue, celataque Marmora Signis, Quodq; refert specie Veterum post secula Mentem, Splendidion quippe ex illis assurgit Imago,

190. Mugnaque se rerum Facies aperit meditanti;
Tunc nostri tenuem sæcli miserebere sortem,
Cùm spes nulla siet redituræ æqualis in ævum.

Sola Figura Exquisita stet Formâ, dum sola Figura quomodo Ringitur; & multis variata Coloribus esto.

XXII Quid in Pannis obfervandum.

Lati, ampliq; sinus Pannorum, & nobilis Ord Membra sequens, subter latitantia, Lumine & Umbra

Expri

" are infinite and amongst many ways which missead a Traveller, there is but one true one, which conducts him surely to his Journey's end; as also there are many several forts of crooked lines; but there is One only which is straight.

Our business is to imitate the Beauties of Nature, as the Ancients have done before us, and as the Object, and Nature of the 185. thing require from us. And for this reason Ancient Fine we must be careful in the Search of Ancient Finest Medals, Statues, Gems, Vases, Paintaing Natings, and Basso Relievo's: * And of all on ture. there things which discover to us the Thoughts and Inventions of the Gracians; because they furnish us with great Ideas, and make our Productions wholly beautifull. And in truth, after having well examin'd them, we shall therein find so many Charms, that we shall pity the Destiny of our present Age, without hope of ever arriving at so high a point of Perfection.

* If you have but one fingle Figure to work XXI.

upon, you ought to make it perfectly finish'd, gure bow to and diversify'd with many Colours.

* If you have but one fingle Figure to work XXI.

* A fingle Figure to work X

^{*}Let the Draperies be nobly spread upon XXII. the Body; let the Folds be large, * and let Draperies. them follow the order of the Parts, that they

De Arte Graphica.

Exprimet; ille licet transversus sæpe feratur,
Et circumfusos Pannorum porrigat extra
Membra sinus; non contiguos, ipsisque Figura

oo. Partibus impressos, quasi Pannus adhæreat illis;
Sed modice expressos cum Lumine servet & Umbris:

Quæque intermissis passim sunt dissita vanis.

Copulet, inductis subtérve, supérve lacernis.

Et Membra, ut magnis, paucisque expressa la certis,

205. Majestate aliis præstant, Forma, atque Decore:
Haud secus in Pannis, quos supra optavimus
amplos,

Perpaucos sinuum slexus, rugasque, striasque, Membra super, versu faciles, inducere præstat. Naturæque rei proprius sit Pannus, abundans

210. Patriciis; succinctus erit, crassusque Bubulcis, Mancipiisque; levis, teneris, gracilisque Puellis.

Inque cavis maculisque Umbrarum aliquando tu-

Lumen ut excipiens, operis quà Massa requirit,

may be seen underneath, by means of the Lights and Shadows; notwithstanding that the Parts should be often travers'd (or cross'd) by the flowing of the Folds, which loofely incompass them, * without sitting too straight upon them; but let them mark the Parts which are under them, so as in some manner to diflinguish them, by the judicious ordering of the Lights and Shadows. * And if the Parts be too much distant from each other, so that there be void spaces, which are deeply shadow'd, we are then to take occasion to place in those voids some Fold to make a joining of the Parts. " * And as those Limbs and Members which are exprest by few and large Muscles, excell in Majesty and Beauty, in the same manner the Beauty of the Draperies, consists not in the multitude of the folds, but in their natural order, and plain Simplicity. The Quality of the Persons is also to be consider'd in the Drapery. * As suppoing them to be Magistrates, their Draperies ought to be large and ample: If Countrey Clowns or Slaves, they ought to be coarfe and hort: * If Ladies or Damsels, light and soft. Tissometimes requisite to draw out, as it were from the hollows and deep shadows, some old, and give it a Swelling, that fo receiving

200.

205.

210.

Latius extendat, sublatisque aggreget umbris.

215. Nobilia Arma juwant Virtutum, ornantqui XXIII.
Quid multum confe-Qualia Musarum, Belli, Cultusque Deorum.
sat ad Tabula Ornamentum.

XXIV. Nec sit Opus nimiùm Gemmis Auroq; refertum; Ornamentum Auri & Rara etenim magno in Pretio, sed Plurima vill. Gemmatum.

Prototypus. Que deinde ex Vero nequeunt presente videri, 220. Prototypum prius illorum formare juvabit.

ConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniConveniCon

the Light, it may contribute to extend the Clearness to those places where the Body requires it; and by this means we shall disburthen the Piece of those hard Shadowings which are always ungraceful.

*The Marks or Ensigns of Virtues contribute not little by their nobleness to the OrnaWhat things
ment of the Figures. Such, for example as contribute to
adorn the
are the Decorations belonging to the Liberal Picture.

Arts, to War, or Sacrifices. *But let not the XXIV.

work be too much enrich'd with Gold or Of precious
Stones and
lewels, "for the abundance of them makes Fearl for
Ornaments."
them look cheap, their Value arising from the

Scarcity.

* 'Tis very expedient to make a Model xxv. of those things, which we have not in our The Model. Sight, and whose Nature is difficult to be reason'd in the Memory.

*We are to consider the Places, where XXVI.
The Scene of
the Picture; the Counthe Picture.
The Scene of
the Picture; the Counthe Picture.
The Scene of
the Picture it is where they were born, whom we reprethe it is manner of their Actions, their Laws
and Customs; and all that is properly belongthe to them.

*Let a Nobleness and Grace be remarka- XXVII. le through all your work. But to confess The Graces and the Noble Truth, this is a most difficult Underta-bleness. ing; and a very rare Present, which the Ar-

225. XXVIII. Res quaque locum fuum teneat.

Naturæ sit ubique tenor, ratioque sequenda.

Non vicina pedum tabulata excelsa Tonantis

Astra domus depicta gerent, Nubesque Notosques

Nec Mare depressum Laquearia summa, vel 01.

Marmoreamque feret cannis vaga pergula molen: Congrua sed proprià semper statione locentur.

230. XXIX. Affectus. Hæc præter, motus Animorum, & corde repossion Exprimere Affectus, paucisque coloribus ipsam Pingere posse Animam, atque oculis præbere videndam,

Hoc opus, hic labor est. Pauci, quos æquu amavit

Juppiter, aut ardens evexit ad æthera virtus,
235. Dis similes, potuere manu miracula tanta.

Hos ego Rhetoribus tractandos desero; tantin Egregii antiquum memorabo sophisma Magisti Verius affectus animi Vigor exprimit ardens, Solliciti nimiùm quan sedula cura Laboris. ift receives rather from the hand of Heaven, han from his own Industry and Studies.

In all things you are to follow the order of XXVIII. Nature; for which Reason you must beware thing be set f drawing or painting Clouds, Winds and Place. Thunder towards the Bottom of your Piece, nd Hell, and Waters, in the uppermost Parts

fit: You are not to place a Stone Column, n'a foundation of Reeds; but let every thing

e set in its proper Place.

Besides all this, you are to express the Mo- 230. ons of the Spirits, and the Affections or of the assions whose Centre is the Heart: In a word, Passions. make the Soul visible, by the means of some w Colours; * this is that, in which the eatest Difficulty consists. Few there are, hom Jupiter regards with a favourable Eye this Undertaking. So that it appertains onto those few, who participate somewhat of ivinity it felf, to work these mighty Wonrs. 'Tis the business of Rhetoricians, to eat the Characters of the Passions: and I all content my felf, with repeating what an cellent mafter has formerly faid on this Subt, That a c true and lively Expression of the Passions, is rather the Work of Genius than of Labour and Study.

discourse rather transmine hand of Heliumans

XXX. Gothorum Ornamenta fugienda. Denique nil sapiat Gothorum barbara trito Ornamenta modo, sæclorum & monstra malorum: Queis ubi bella, famem, & pestem, Discordia, Luxus,

Et Romanorum Res grandior intulit Orbi, Ingenuæ periere Artes, periere superbæ

245. Artificum moles; sua tunc Miracula vidit Ignibus absumi Pictura; latere coacta Fornicibus, sortem & reliquam confidere Cryptis, Marmoribusque diu Sculptura jacere sepultis.

calle Saal Valible, by the means of some

Imperium interea, scelerum gravitate fatiscens, 250. Horrida non totum invasit, donoque superni Luminis indignum, errorum caligine mersit, Impiaque ignaris damnavit sæcla tenebris.

5 11

because of Rather the I are of Genius through

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they it fell to work these mighty Work 235.

We are to have no manner of Relish for 240. Cothique Ornaments, as being in effect fo XXX. many Monsters, which barbarous Ages have Ornaments are to be avoided. roduc'd; during which, when Discord and Ambition, caus'd by the too large exent of the Roman Empire, had produc'd Vars, Plagues and Famine through the World, hen I fay, the stately Buildings and Colosses ell to Ruin, and the Nobleness of all beautiful erts was totally extinguish'd. Then it was that 245. he admirable, and almost supernatural Works Painting were made Fuel for the Fire: But at this wonderful Art might not wholly peh, * some Reliques of it took Sanctuary nder Ground, " in Sepulchres and Catacombs," and thereby escap'd the comon Destiny. And in the same profane ge, Sculpture was for a long time buriunder the same Ruines, with all its beautil Productions and admirable Statues. The npire, in the mean time, under the Weight its proper Crimes, and undeferving to en- 250. the Day, was invelop'd with a hideous ght, which plung'd it into an Abyss of rors, and cover'd with a thick Darkness of norance those unhappy Ages, in just Rege of their Impieties. From hence it nes to pass, that the Works of those great D 2 Græcians

Unde Coloratum Graiis buc usque Magistris Nil superest tantorum Hominum, quod Men Modoque

255. Nostrates juvet Artifices, doceatque Laborem;
Chromati- Nec qui Chromatices nobis, hoc tempore, partes
Tertia Pars Restituat, quales Zeuxis tractaverat olim,
Pictura. Hujus quando magâ velut Arte æquavit Apelles
Pictorum Archigraphum, meruitque Colorin
altam

260. Nominis æterni famam, toto orbe sonantem.

Hæc quidem ut in Tabulis fallax, sed gratal nustas,

Laudibus & meritis; banc ergo nosse juvabil

Et complementum Graphidos (mirabile visu)
Pulchra vocabatur, sed subdola, Lena Soron
Non tamen hoc lenocinium, fucusque, dolusque
265. Dedecori fuit unquam; illi sed semper honori,

recians are wanting to us; nothing of their ainting and Colouring now remains to affift urmodern Artists, either in the Invention, or 255. ne manner of those Ancients. Neither is here any Man who is able to restore * the colouring the HROMATIQUE part, or Colouring, or to Painting. new it to that point of Excellency to which had been carry'd by Zeuxis: who by this art, which is fo charming, fo magical, and hich so admirably deceives the Sight, made mself equal to the great Apelles, that Prince 260. Painters; and deserv'd that height of Retation, which he still possesses in the Vorld.

And as this part, which we may call e utmost Perfection of Painting, is a dewing Beauty, but withall foothing and asing; So she has been accus'd of procug Lovers for * her Sister, and artfully inging us to admire her. But so little have Prostitution, these false Colours, and this ceit, dishonour'd Painting, that on the strary, they have only serv'd to set forth Praise, and to make her Merit farther own; and therefore it will be profitable to to have a more clear Understanding of at we call Colouring.

De Arte Graphica.

Lux varium, vivumque dabit, nullum Umbra Colorem.

Quo magis adversum est Corpus, Lucique propis

Clarius est Lumen; nam debilitatur eundo.

270. Quo magis est Corpus directum, oculisque propin quum, Conspicitur melius; nam visus hebescit eundo.

XXXI. Tonorum Luminum & Umbrarum ratio. Ergo in corporibus, quæ visa adversa, rotund Integra sint, extrema abscedant perdita signis Confusis, non præcipiti labentur in Umbram Clara gradu, nec adumbrata in clara altat pentè

275.

Prorumpant; sed erit sensim binc atque inden

Lucis & Umbrarum; Capitisque unius ad influ Totum opus, ex multis quamquam sit partibus, u Luminis Umbrarumque Globus tantummodo su

280. Sive duas, vel tres ad summum, ubi grandius!
Divisum Pegma in partes statione remotas.

has and therefore it will be profitable to

Ove sale Colouring.

and T #

Sint

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*The Light produces all kinds of Colours, ind the Shadow gives us none. The more a Body is nearer to the Eyes, and the more dieally it is oppos'd to them, the more it is nlighten'd. Because the Light languishes nd lessens, the farther it removes from its proper Source.

The nearer the Object is to the Eyes, and 270. he more directly it is oppos'd to them, the etter it is seen; because the Sight is wea-

ten'd by distance.

'Tis therefore necessary, " that those Parts XXXI. of round Bodies which are seen directly of the Tints opposite to the Spectator, should have the shadows. Light entire;" and that the Extremities turn, lofing themselves insensibly and confusedly, ithout precipitating the Light all on the idden into the Shadow; or the Shadow in- 275. the Light. But the Passage of one into me the other must be common and imperceptifinale, that is, by Degrees of Lights into Shaows, and of Shadows into Lights. And it in conformity to these Principles, that you ught to treat a whole Grouppe of Figures, lough it be compos'd of several Parts, in the me manner as you would do a fingle Head: Or if the Widenels of the Space or Largeness of the Composition requires that you Sint

Sintque ita discreti inter se, ratione colorum, Luminis, umbrarumque, antrorsum ut corpora clara

Obscura umbrarum requies spectanda relinqua; 285. Claroque exiliant umbrata atque aspera Campo.

> Ac veluti in speculis convexis, eminet ante Asperior reipså Vigor, & Visausta colorum Partibus adversis; magis & Fuga rupta retrorsum Illorum est (ut visa minus vergentibus oris) Corporibus dabimus Formas hoc more rotundas.

Mente Modoque igitur Plastes, & Pictor, eodem Dispositum tractabit opus; quæ Sculptor in orbem Atterit, bæc rupto procul abscedente colore Assequitur Pictor, sugientiaque illa retrorsum Jam signata minus consusa coloribus ausert:

Anteriora quidem directe adversa, colore Integra vivaci, summo cum Lumine & Umbra Antrorsum distincta refert, velut aspera visu. Sicque super planum inducit Leucoma Colores. Hos velut ex ipsa Natura immotus eodem Intuitu circum Statuas daret inde rotundas.

of the Composition requires that you

bland.

the plant that the strendites thing.

Den

should have two Grouppes or three (which should be the most) let the Lights and Shadows be fo discreetly manag'd, that light Bodies may have a fufficient Mass or Breadth of Shadow to fustain 'em, and that dark Bodies may have a sudden Light be- 285. hind to detach them from the Ground.

" As in a Convex Mirrour the collected Rays strike stronger and brighter in the middle than upon the natural Object, and the Vivacity of the Colours is increas'd in the Parts full in your Sight; while the goings off are more and more broken and faint as they approach to the Extremities, in the 290. fame Manner Bodies are to be rais'd and rounded.

Thus the Painter and the Sculptor, are to ork with one and the same Intention, and th one and the same Conduct. For what e Sculptor strikes off, and makes round with Tool, the Painter performs with his Pen-; casting behind that which he makes less ible, by the Diminution, and breaking of 295. Colours: " That which is foremost and nearest to the Eye must be so distinctly express'd, as to be sharp or almost cutting to the Sight. Thus shall the Colours be difposed upon a Plane, which from a pro-

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per

supplies on their which and bearing and sirring highes and bad

be to diffreely managed, that

XXXII. Corpora densa & opaca cum translucentibus.

Densa Figurarum solidis que Corpora Form Subdita funt tactu, non translucent, sed opaca In translucendi patio ut super Aera, Nubes. Lympida stagna Undarum, & inania cæterada

305.

Asperiora illis prope circumstantibus esse; Ut distincta magis sirmo cum Lumine & Umbra Et gravioribus at sustenta coloribus, inter Aerias species subsistant semper opaca:

310. Sed contra, procul abscedant perlucida, densis Gorporibus leviora; uti Nubes, Aer, & Unda

dies are no be rais'd

XXXIII. Non duo ex Cœlo Lumina in Tabulam æqualia.

.315.

DOM

Non poterunt diversa locis duo Lumina eddem In Tabula paria admitti, aut aqualia pingi: Majus at in mediam Lumen cadet ufque Tabella Latius infusum, primis qua summa Figuris Res agitur, circumque oras minuetur eundo: Utque in progressu Jubar attenuatur ab ortu Solis, ad occasum paulatim, & cessat eundo; Sic Tabulis Lumen, tota in compage Colorum, 320. Primo à Fonte, minus sensim declinat eundo.

upon a Plane, which from a pro- 400.

per Place and Distance will seem so natural and round, as to make the Figures appear so many Statues.

"Solid Bodies subject to the Touch, 305.

XXXII.

are not to be painted transparent; and even of dark Bowhen such Bodies are placed upon transpa-dies on light Grounds, as upon Clouds, Waters, Air,

and the like vacuities, they must be preserved * opaque, that their Solidity be not destroyed among those light, Aerial, transparent Species; and must therefore be expressed sharper and rougher than what is next to them, more distinct by a firm Light 310.

and Shadow, and with more solid and substantial Colours: That on the contrary the

fmoother and more transparent may be thrown off to a farther Distance.

We are never to admit two equal Lights XXXIII. That there in the same Picture, but the greater Light must not be two equal nust strike forcibly on the middle; and there Lights in a extend its greatest Clearness on those places of Picture. the Picture, where the principal Figures of it 315. The perform'd; diminishing by degrees as it comes

^{*} The French Translator here, as well as Mr. Dryden, is unintelligible; which happen'd by their mistaking the Meaning of the Word Opaca, which is not put for dark; but Opaque, in Opposition to transparent: for white Gurment may to Opaque or.

De Arte Graphica.

Majus ut in Statuis, per Compita stantibus Urbis, Lumen habent Partes superæ, minus inferiores; Idem erit in Tabulis: majorque nec Umbra, vel ater

Membra Figurarum intrabit Color, at que secabit:

product data real pursuant

325. Corpora sed circum Umbra cavis latitabit ober-

Atquè ita quæretur Lux opportuna Figuris, Ut late infusum Lumen lata Umbra sequatur. Unde, nec immeritò, fertur Titianus ubique Lucis & Umbrarum Normam appellâsse Race mum.

in the force, where the principal regular while a state of the first such as the fir

330. XXXIV. Album & Nigrum. Purum Album esse potest propiusque magisque remotum:

Cum Nigro antevenit propiùs; fugit absq; remotum;

Purum

nearer and nearer to the Borders; and after the fame manner that the Light of the Sun languishes insensibly, in its spreading from the East, from whence it begins, towards the West, where it decays and vanishes; so the Light of the Picture being distributed over all the Colours, will become less sensible, the 320. farther it is remov'd from its Original.

The experience of this is evident in those Statues which we see set up in the midst of Publick Places, whose upper parts are more enlighten'd than the lower; and therefore you are to imitate them, in the distribution of your

Lights.

Avoid strong Shadows on the middle of the Limbs; lest the great quantity of black which composes those Shadows, should seem to enter into them and to cut them: Rather take care 325. to place those shadowings round about them thereby to heighten the parts; and take such advantageous Lights, that after great Lights great Shadows may fucceed. And therefore Titian faid, with reason, that he knew no better Rule for the distribution of the Lights and Shadows, than his Observations drawn from a * Bunch of Grapes.

* Pure, or unmix'd White either draws an 330. Object nearer, or carries it off to farther di- of white and Stance Black

De Arte Graphica.

Purum autem Nigrum antrorsum venit usque propinquum.

Lux fucato suo tingit, miscetque Colore Corpora, sicque suo, per quem Lux sunditur, Aer.

335. XXXV. Colorum reflectio.

029

Corpora juncta simul, circumfusosque Colores Excipiunt, propriumque aliis radiosa reflectum.

XXXVI. Unio Colozum.

Pluribus in Solidis liquidà sub luce propinquis, Participes, mixtosque simul decet esse Colores. Hanc Normam Veneti Pictores ritè sequuti,

- 340. (Quæ fuit Antiquis Corruptio dieta Golorum)
 Cùm plures opere in magno posuêre Figuras;
 Nè conjuncta simul variorum inimica Colorum
 Congeries Formam implicitam, & concisa minutio
 Membra daret Pannis, totam unamquamque figuram
 - 345. Affini, aut uno tantum vestire Colore, Sunt soliti; variando Tonis tunicama; togama Carbaseosque Sinus, vel amicum in Lumine & Umbra

Contiguis circum rebus sociando Colorem.

modelly, or caption is off to fair

ance: It draws it nearer with Black, and hrows it backward without it. * But as for ure Black, there is nothing which brings the bject nearer to the Sight.

The Light being alter'd by fome Colour, ever fails to communicate somewhat of that Colour to the Bodies on which it strikes; and he same effect is perform'd by the Medium of Air, through which it passes.

The Bodies which are close together, re- 335. cive from each other that Colour which is The reflection pposite to them; and reflect on each other of colours. hat which is naturally and properly their own.

Tisalfo confonant to reason, that the great- xxxvi. f part of those Bodies which are under a lours. ight, which is extended, and distributed eually through all, should participate of each thers Colours. The Venetian School having great regard for that Maxim (which the Anents call'd the Breaking of Colours) in the antity of Figures with which they fill their dures, have always endeavour'd the Union Colours; for fear, that being too different, ey should come to incumber the Sight, therefore they painted each Figure with one Colour or with Colours of near Affinity tho' the Habit were of different Kinds, distinguishing the upper Garment from the « under

XXXVII. Aër Interpolitus.

Qua minus est spacii aërei, aut quà purior An Cuneta magis distincta patent, speciesq; reservant 350. Quâque magis densus nebulis, aut plurimus An Amplum inter fuerit spatium porrectus, in Aura Confundet rerum species, & perdet inanes.

XXXVIII. Distantiarum Relatio.

355.

Anteriora magis semper finita, remotis Incertis dominentur & abscedentibus, idque More relativo, ut majora minoribus extent.

XXXIX. Corpora. procul distantia.

Cuncta minuta procul Massam densantur unam:

Ut folia arboribus Sylvarum, & in Aquore fluctus

XL. Contigua & Diffita. 360.

The water

Agree . The

Contigua inter se coëant, sed dissita distent, Distabuntque tamen grato, & discrimine part

Extrem

under, or from the loose and flowing Mantle, by the Tints, or Degrees, harmonizing and uniting the Colours, with whatever ras next to them.

The less aereal space which there is betwixt 350, s and the Object, and the more pure the Air XXXVIII, by so much the more the Species are pre-terposition of rv'd and distinguish'd; and on the contrary, he more space of Air there is, and the less are it is, so much the more the Object is considered and embroyl'd.

Those Objects which are plac'd foremost to XXXVIII; the view, ought always to be more finish'd, of Distances of the view, ought always to be more finish'd, of Distances of the view, ought and those which are cast behind; and ought have Dominion over those things which are confus'd and transient. * But let this be done latively, (viz.) one thing greater and strong-355, casting the less behind, and rendring it less onsible by its Opposition.

Those Things which are remov'd to a di- of Bodies which are disant view, though they are many, yet ought franced,
make but one Mass; as for example, the
caves on the Trees, and the Billows in the

Zus

Let not the Objects which ought to be 360.

It is ntiguous be separated; and let those which of Bodies ght to be separated, be apparently so to us: which are contiguous to let this be done by a small and pleasing and of those which are seems ference.

E

* Let parasted;

De Arte Graphica.

Contraria extrema fugienda.

Extrema extremis contraria jungere noli; Sed medio sint usque Gradu sociata Coloris.

KLH. Corporum erit Tonus atque Color variatus ubique Colorvani. Quærat Amicitiam retro; ferus emicet ante.

365. Luminis delectus.

Supremum in Tabulis Lumen eaptare Die. Insanus Labor Artificum; cum attingere tantia Non Pigmenta queant: auream sed vespere La cem;

Seu modicum mane albentem; five Ætheris alla Post Hyemem nimbis transfuso Sole caducam; Seu Nebulis fultam accipient, Tonitruque " bentem.

mirion aldi oli

er

lat

XLIV. Quædam im.

Levia que lucent, vetuti Cryftalla, Metall circa Prax- Ligna, Ossa, & Lapides; Villosa, ut Vellet Pelles,

Barba, aqueique Oculi, Crines, Holoseria Plumæ;

Et Liquida, ut stagnans Aqua, restexaque Undis

*Let two contrary Extremities nevertouch ach other, either in Colour or in Light: but contrary et there always be a Medium partaking both to be avoided, of the one and of the other.

Let the Bodies every where be of different Diversity of Tints and Colours; that those which are be- colours, ind may be ty'd in Friendship together; and hat those which are foremost may be strong nd lively.

* 'Tis Labour in vain to paint a Highoon, or Mid-day Light in your Picture: beause we have no Colours which can suffici- The choice of Light. ntly express it; but 'tis better Counsel, to hoose a weaker Light; such as is that of the wening with which the Fields are gilded by he Sun; or a Morning Light, whose whitees is allay'd; or that which appears after a hower of Rain, which the Sun gives us brough the breaking of a Cloud; or during 370. hunder, when the Clouds hide him from our liew, and make the Light of a fiery Colour. Smooth Bodies, such as Chrystals, polish'd of certain letals, Wood, Bones, and Stones; those things relahich are cover'd with Hair, as Skins, the practical ard, or the Hair of the Head; as also Fea-Part. ers, Silks, and the Eyes, which are of a way Nature; and those which are liquid, as laters, and those corporeal Species, which 375.

375. Corporeæ Species, & Aquis contermina cuntta, Subter ad extremum liquide sint picta, superque Luminibus percussa suis, Signisque repostis.

XLV. Campus Tabulz. Area, vel Campus Tabulæ vagus esto, levism Abscedat latus, liquidèque bene unctus Amicis

380.

Tota ex Mole Coloribus, una sive Patella; Quæque cadunt retro in Campum, confinia Cam

XLVI. Color vividus, non tamen pallidus.

Vividus esto Color, nimio non pallidus Albo; Adversisque Locis ingestus plurimus ardens: Sed levitèr parcèque datus vergentibus oris.

385. MLVII. Umbra. Cuntta Labore simul coëant, velut Umbii eâdem.

bro

-io tothers built on lor

A thois which are liquid, as

ofe corposed Species, which

and the Even which are orders a.

we see reflected by them; and in fine, all that which touches them, or is near them, ought to be "carefully painted flat, in flowing Co-slours; then toucht up with sprittly Lights, and the true Lines of the Drawing restor'd, which were lost, or confus'd, in working the Colours together."

* Let the Field, or Ground of the Picture XLV.
e pleasant, free, transient, light, and well The Field, or mited with Colours, which are of a friendly the Picture.

lature to each other; and of such a mixture, 380. there may be something in it of every Cour that composes your work, as it were the contents of your Palette. "And let those Bodies that are back in the Ground be painted with Colours allied to those of the Ground it self.

*Let your Colours be lively, and yet not XLVI.

ok (according to the Painters Proverb) as of the Vivathey had been rubb'd or sprinkled with lours.

leal: that is to say, let them not be pale.

*Let the Parts which are nearest to us, and off rais'd, be strongly colour'd, and as it ere sparkling; and let those Parts which are ore remote from Sight, and towards the orders, be more faintly touch'd.

* Let there be so much Harmony, or Con- 385.

It, in the Masses of the Picture, that all the XLVII.

E 3 Sha-

XLVIII.
Ex una Patella fit
Tabula.
XLIX.
Speculum
Fictorum
Magister.
L.
DimidiaFigura, vel

integra ante alias.

390.

Tota siet Tabula ex una depicta Patella.

eded by them; and in time, all that

Multa ex Naturâ Speculum præclara docebit Quæque procul Sero spatiis spectantur in amplis

Dimidia Effigies, que sola, vel integra plus Ante alias posita ad Lucem, stat proxima visu, Et latis spectanda Locis, Oculisque remota, Luminis Umbrarumque Gradu sit picta suprem

a that compoles wear work, as it were the

lies that are back in the Ground be panwith Colours allied to those of the

of your Palette.

LI. Effigies,

395.

Partibus in minimis Imitatio justa juvalit Essigiem, alternas referendo tempore eodem Consimiles Partes; cum Luminis atque Coloris Compositis, justisque Tonis; tunc parta Labor Si facili & vegeto micat ardens, viva videtu.

more family touch'd.

is which are nearefl to firongly colour'd, a

and let those Parts which

be formuch Harmony, or Con-

Maffes of the Picture, that all the

hadowings may appear as if they were but

"Let the whole Picture be of one Piece, XLVIII.

as if it were painted from one Palette.

The Picture

to be of one

* The looking Glass will instruct you in Fiece.

XLIX.

Many Beauties, which you may observe from The Lookingglass the glass the glass the Master.

Master.

en in an Evening in a large Prospect.

If there be a half Figure, or a whole one, An half Fibe be set before the other Figures, and plac'd gure, or a carer to the View, and next the Light: fore others. Or if it is to be painted in a great Place, tho' 390. It a Distance from the Eye; be sure on these coasions not to be sparing of great Lights, he most lively Colours, nor the strongest hadows.

* As for a Portrait, or Pictures by the Life, ou are to work precisely after Nature, and express what she shows you, working at he same time on those Parts which are rembling to each other: As for example, the lyes, the Cheeks, the Nostrils, and the Lips: that you are to touch the one, as soon as ou have given a stroke of the Pencil to the ther, lest the interruption of time cause you blose the Idea of one Part, which Nature as produc'd to resemble the other: and thus mitating Feature for Feature, with a just and E 4

395.

flowings mey appear as if they were but

Lor the whole Pidute be of one Fire

if it were painted from one Palette

The looking Glace Williams LII. Visa Loco angusto tenere pingantur, amico Locus Tabulz. Juneta Colore, Graduque; procul que pieta, fo an Evening in a large Sint & inequali variata Colore, Tonoque. 400. Grandia Signa volunt spatia ampla, ferosa Colores. In the bank, well and on Lumina la-Lumina lata, unctas simul undique copulet Un LIV. bras Quantitas Extremus Labor. In Tabulas demissa fenesis Luminis Loci in quo Si fuerit Lux parva, Color clarissimus esto: Tabula est exponenda. Vividus at contra, obscurusque, in Lumini 405.

LV. Quæ vacuis divisa cavis, vitare memento;
Errores &
Viria Pictu- Trita, minuta, semul quæ non stipata debiscum
12. Barbara, cruda Oculis, rugis sucata Colorum
Luminis Umbrarumque Tonis æqualia cunsta;
Fæda, cruenta, cruces, obscæna, ingrata, d
meras,

Sordidaque & misera, & vel acuta, vel asu

As for a Patrait, or Picking by there of and water of work, precifery after Nature, and expects what the thows you, eworking at fine time on thefor Parts which are to-

armonious Composition of the Lights and hadows, and of the Colours; and giving to e Picture that Liveliness, which the Freedom d Force of the Pencil make appear, it may em the living Hand of Nature.

The Works which are painted to be feen The Place of ear, in little or narrow Places, must be very the Picture. nder and well united with Tints and Colours; let those which are to be seen at a Distance, be varied with fiercer Colours and stronger Tints.

" Very large Figures must have Room e- 400. nough, and strong, or rather fierce colouring.

* You are to " take the utmost Care, that Large Lights, broad Lights may be join'd to a like Breadth of Shadows.

If the Picture be set in a Place which re-what Lights wes but little Light, the Colours must be are requisite. ry clear; as on the contrary very brown, 405. the Place be strongly enlighten'd, or in the en Air.

Remember to avoid Objects which are full IV. hollows, broken in Pieces, little, and which are vicious in feparated, or in Parcels: shun also those be avoided. ings which are barbarous, shocking to the e, and party-colour'd, and which are all of equal Force of Light and Shadow: as also things which are obscene, impudent, fil-

uni

4;

100

alli

De Arte Graphica.

Quæque dabunt Formæ, temerè congesta, Ruinam, Implicitas aliis confundent mixtaque Partes.

Pagasa that Livelines, which the Freedom Force of the Fencil make appear, it may

LVL. Prudentia in Pictore.

415.

Dumque fugis vitiosa, cave in contraria labi Damna Mali; Vitium extremis nam sempa inhæret.

He Works which are parated to be feen

a the living Hand of Nature.

LVII. Elegantium Idza Tabularum. Pulchra Gradu summo, Graphidos stabilita

Nobilibus Signis, sunt Grandia, Dissita, Pura, Tersa, velut minime consusa, Labore ligata, Partibus ex magnis paucisque essista, Colorum Corporibus distincta seris, sed semper amicis.

LVIII. Pictor Ty-

420.

Qui bene cœpit, uti facti jam fertur habere Dimidium; Picturam ita nit, sub limine prim Ingrediens, Puer, offendit damnosius Arti, Quàm varia Errorum Genera ignorante Magisti

yeard party-colour is, such which are all of

Lloree of Light and Shadow: as also

which are obtained impudent, al-

425. Ex pravis libare Typis, Mentemque Veneno Inficere in toto quod non abstergitur ævo.

abarous, theclong to the

hy, unfeemly, cruel, fantastical, poor and 410. wretched; and those things which are sharp to he Feeling: In short, all things which corupt their natural Forms, by a Confusion of heir Parts which are entangled in each other: For the Eyes have a Horrour for those things, which the Hands will not condescend to touch.

But while you endeavour to avoid one vice, The prudentie cautious, lest you fall into another: for Painter.

Extreams are always vicious.

Those things which are beautifull in the The Idea of tmost Degree of Perfection, according to a beautiful he Axiom of ancient Painters, * ought to ave somewhat of Greatness in them; and heir Out-lines to be noble: they must be disstangled, pure, and without Alteration, clean, nd knit together; compos'd of great Parts, et those but few in number. In fine, diinguish'd by bold Colours; but of such as 420. re related and friendly to each other: And it is a common faying, that He who has LVIII. egun well, has already perform'd half his work; young Pain to there is nothing more pernicious to a Youth ". the is yet in the Elements of Painting, than engage himself under the Discipline of an morant Master; who depraves his Taste, yan infinite number of Mistakes, of which is wretched Works are full, and thereby

makes

430.

to bath wit

De Arte Graphica.

y, cruel, factaffical, poor and

Nec Graphidos rudis Artis adhac citò qualin

Corpora viva super, Studium meditabitur, an Illorum quam Symmetriam, Internodia, Forma Noverit, inspectis, docto evolvente Magistro, Archetypis; dulcesque Dolos præsenserit Aria Plusque Manu ante Oculos quam Voce docebit Usus.

LIX. Ars deber fervire Pictori, non Pictor Arti.

Quære Artem quæcumque juvant; fuge que que repugnant.

Corpora diversæ naturæ juncta placebunt;

435. Sic ea quæ facili contempta labore videntur;

LX. Æthereus quippe Ignis inest & Spiritus illis;

Oculos recreant diversata, manu celeranda repenti.

versitas & Operis faVersitas & Arsque Laborque Operis grata sic fraude latebilitats, quæ Maxima deinde erit Ars, nihil Artis inesse vides

Ars dicitur.

are beautifull in the

nakes him drink the Poyson, which infects im through all his future Life.

Let him, who is yet but a Beginner, not nake so much haste to study after Nature, very thing which he intends to imitate; as ot in the mean time to learn Proportions, the Connexion of the Joints, and their Out-lines: nd let him first have well examin'd the exellent Originals, and have thoroughly studid all the pleasing Deceptions of his Art; which he must be rather taught by a knowing Master, than by Practice; and by seeing him erform, without being contented only to ear him speak.

* Search what soever is aiding to your Art, LIX. nd convenient: and avoid those things which subservient to

re repugnant to it.

* Bodies of divers Natures which are ag- LX. roupp'd (or combin'd) together, are agreea-Facility are le and pleasant to the Sight; * as also those pleasing. hings which feem to be flightly touch'd, and erform'd with Ease; because they are ever full Spirit, and appear to be animated with a kind f Cœlestial Fire. But we are not able to comas these things with Facility, till we have for a ong time weigh'd them in our Judgment, and horoughly confider'd them: By this means he Painter shall be enabled to conceal the Pains.

430.

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im, who is yet but a Beginner,

grouph all his fotore Life.

him drink the Poyton, which injects

A40. Nec prius inducas Tabulæ Pigmenta Colorum,
LXI.
Archetypus Expensi quam signa Typi stabilita nitescant,
in mente, Et menti præsens Operis sit Pegma suturi.
Apographum in tela.

LXII. Prævaleat sensus rationi, quæ officit Arti oculis. Conspicuæ; inque oculis tantummodo Circinus est.

Utere Doctorum Monitis, nec sperne superin LXIII. Discere, quæ de te suerit Sententia Vulgi. Superbia pictori nocet Est cæcus nam quisque suis in rebus, & experiplurinim.

Judicii, Prolemque suam miratur amatque.

Ast ubi Consilium deerit Sapientis Amici,

10. Id tempus dabit, atque mora intermissa labori.

Id tempus dabit, atque mora intermissa labori.
Non facilis tamen ad Nutus, & inania Vulgi
Dicta, levis mutabis Opus, Geniumque relinquo
Nam qui parte sua sperat bene posse mereri
Multivaga de Plebe, nocet sibi, nec placet ulli

ains and Study which his Art and Work have oft him, under a pleafing fort of Deceipt: for the greatest Secret which belongs to Art, to hide it from the Discovery of Spectators.

Never give the least touch with your Pen- 440. il, till you have well examin'd your Design, LXI. nd have fettled your Out-lines: * nor till you must be in ave present in your Mind a perfect Idea of the Head, our Work.

* Let the Eye be satisfy'd in the first Place, LXII, ven against, and above all other Reasons, to be in the which beget Difficulties in your Art, which Eyes. fitself suffers none; and let the Compassbe ther in your Eyes, than in your Hands.

* Profit your self by the Counsels of the 445. nowing: And do not arrogantly disdain to LXIII. am the Opinion of every Man concerning nemy to good our Work. All Men are blind as to their wn Productions; and no Man is capable of dging in his own Cause. * But if you have knowing Friend, to affift you with his dvice; yet length of Time will never fail; 450. is but letting some Weeks pass over your lead, or at least some Days, without looking your Work: and that Intermission will ithfully discover to you the Faults, and Beaucs. Yet fuffer not your felf to be carried aay by the Opinions of the Vulgar, who of-

455. LXIV. Tribut oracl-

Cumq, Opere in proprio soleat se pingere Piεtor, (Prolem adeo sibi ferre parem Natura suevit) Proderit imprimis Piεtori γνωθι σεωθόν, Ut data quæ genio colat, abstineat que negatis.

Fructibus utque suus nunquam est sapor, atque venustas

460. Floribus, insueto in fundo, præcoce sub anni Tempore, quos cultus violentus & ignis adegit: Sic nunquam, nimio quæ sunt extorta labore, Et picta invito Genio, nunquam illa placebunt.

LXV. Quod Men-Vera super meditando, Manûs Labor improbis te conceperis Manu comproba. Nec tamen obtundat Genium, mentisq; vigorem.
465.

n speak without Knowledge; neither give your felf altogether to them, and abandon holly your own Genius, fo as lightly to hange that which you have made: For he ho has a windy Head, and flatters himself ith the empty Hope of deserving the Praise f the common People, (whose Opinions are considerate, and changeable) does but inre himself, and pleases no Man.

Since every Painter paints himself in his 455. wn Works (so much is Nature accustom'd LXIV. produce her own Likeness) 'tis advantage-self. us to him, to know himself: * to the end that e may cultivate those Talents which make is Genius, and not unprofitably lose his Time, endeavouring to gain that, which she has fus'd him. As neither Fruits have the Taste, 460, or Flowers the Beauty which is natural to em, when they are transplanted into an unindly or foreign Soil, and are forc'd to bear fore their Season, by an artificial Heat: So is in vain for the Painter to sweat over his Vorks, in spight of Nature and of Genius; r without them 'tis impossible for him to cceed.

* While you meditate on these Truths, and Perpetually serve them diligently, by making necessary practife, and effections on them; let the Labour of the what you Hand ceiv'd.

71.

De Arte Graphica

Hand accompany the Study of the Brain; let the former fecond and support the latter; yet without bluming the Sharpness of your Genis, and abating of its Vigour, by see much

LXVI. Optima nostrorum Pars matutina dierum, Matutinum Dissicili hanc igitur potiorem impende Labori, bori aptum.

LXVII. Singulis diebus aliquid faciendum.

Nulla Dies abeat, quin linea ducta supersit

hole things which receive the great of Pains

Perq; Vias, Vultus Hominum, Motusq; notal LXVIII. Libertate sua proprios, positasque Figuras and Affectus inobservati Ex sese faciles, ut inobservatus, habebis. & naturales.

LXIX. Mox quodcumque Mari, Terris, & in Aeren Non defint Pugilla-Pugillares.

Contigerit, Chartis propera mandare paratis.

Dum præsens animo species tibi fervet hianti

475. Non epulis nimis indulget Pictura, meroque Parcit: Amicorum nisi cum sermone benigwo Exhaustam reparet Mentem recreata; sed in Litibus, & Curis, in Cælibe libera vita, secessus procul à turba, strepituque remotos,

480. Villarum, Rurisque beata silentia quærit.

Namque recollezto, totà incumbente Minero

Laws

land accompany the Study of the Brain; let he former fecond and support the latter; yet vithout blunting the Sharpness of your Ge- 465. ius, and abating of its Vigour, by too much Assiduity.

* The Morning is the best, and most pro- LXVI. er part of the Day for your Business; em- most proper loy it therefore in the Study and Exercise of for Worke hose things which require the greatest Pains Every Day nd Application. do something

* Let no Day pass over you, without a Line. LXVIII. Observe as you walk the Streets, the Airs which are Heads; the natural Postures and Expressi-tural. ons; which are always the most free, the less 470. hey feem to be observ'd.

* Be ready to put into your Table-book LXIX. Of Tablewhich you must always carry about you) books. vhatsoever you judge worthy of it; whether be upon the Earth, or in the Air, or upon be Waters, while the Species of them is yet resh in your Imagination.

Wine and good Cheer are no great Friends Painting: they serve only to recreate the find, when 'tis opprest and spent with Laour; then indeed 'tis proper to renew your igour by the Conversation of your Friends. leither is a true Painter naturally pleas'd with eFatigue of Business; and particularly of the F 2

Law:

mide of an edge through a for some

Ingenio, rerum species præsentior extat;
Commodiusque Operis compagem amplectitur mem.

uk, and pleafeste fill a the Enterinanteofs. Magrey Kennethets.

Infami tibi non potior sit avara peculi 485. Cura, Aurique Fames, modică quam Sorte best Nominis æterni, & Laudis pruritus habenda, Condignæ pulchrorum Operum Mercedis in æven

Judicium, docile Ingenium, Cor nobile, Sensus
Sublimes, firmum Corpus, florensque Juventa,
Commoda Res, Labor, Artis Amor, doctus
Magister;

to date of world follow Florita , fue

er of Youth, Difference, an Affection for

onvenient There of Forman the

aw; * but delights in the Liberty which clongs to the Batchelor's Estate. ing naturally withdraws from Noise and Tumult, and pleases it self in the Enjoyment of a Countrey Retirement: because Silence and Soitude set an edge upon the Genius, and cause greater Application to Work and Study: nd also ferve to produce the Ideas, which so conceiv'd, will be always present in the Mind, wen to the finishing of the Work; the whole Compass of which, the Painter can at that memore commodiously form to himself, than any other.

*Let not the covetous Design of growing 485. ch, induce you to ruin your Reputation; but ther satisfy your self with a moderate Forme: and let your Thoughts be wholly taken with acquiring to your felf a glorious lame, which can never perish, but with the Vorld; and make that the Recompence of

our worthy Labours.

*The Qualities requisite to form an exllent Painter, are, a true discerning Judgent, a Mind which is docible, a noble eart, a sublime Sense of things, and Ferour of Soul; after which follow, Health of ody, a convenient Share of Fortune, the 490. ower of Youth, Diligence, an Affection for the

Take

Et quamcumque voles Occasio porrigat Ansam, Ni Genius quidam adfuerit, Sydusque benigum Dotibus his tantis, nec adhuc Ars tanta paratu

not Hand, if you have not that (control or mounts, or much inclinations, which your intequires, publish never arms. Ferface and control even ments at those great has amage a cold have mented to the those with a state and the control or cold with the mount of cold cach.

other. The the Luffmence of your Stars, and the Happiners of your themits, in which you must be obliged for the greater. The sures of

the Art, and to be bred under the Discipline

Distat ab Ingenio longè Manus. Optima Del 495. Gensentur, quæ prava minus; latet omnibus Ente Vitaque tam longæ brevior non sufficit Arti. Desinimus nam posse Senes, cum scire periti Incipimus, doctamque Manum gravat ægras

Nec gelidis fervet juvenilis in Artubus ardet.

200 gale out out of page of the control of the c

1 4

July Y OUT I

the Art, and to be bred under the Discipline

of a knowing Master.

And remember, that whatsoever your Subed be, whether of your own Choice, or what Chance or good Fortune shall put into your Hand, if you have not that Genius, or natural Inclination, which your Art requires, you shall never arrive to Perfection in it, even with all those great Advantages which I have mention'd. For the Wit and the manual Operation are things vastly distant from each other. 'Tis the Influence of your Stars, and the Happiness of your Genius, to which you must be oblig'd for the greatest Beauties of your Art.

Nay, even your Excellencies sometimes will not pass for such in the Opinion of the learned, but only as things which have less of Error in them: for no man sees his own failings; and Life is so short, that it is not sufficient for for so long an Art. Our Strength fails us in our old Age, when we begin to know somewhat: Age oppresses us by the same Degrees that it instructs us; and permits not, that our mortal Members which are frozen with our Years, should retain the Vigour and Spirits of our Youth.

495.

De Arte Graphica.

500.

Quare agite, O Juvenes, placido quos Syden

Paciferæ Studia allectant tranquilla Minerve Quosque suo sovet igne, sibique optavit Alumno Eja agite, atque Animis ingentem ingentibu Artem

Exercete alacres, dum strenua corda Juventus
505. Viribus extimulat vegetis, patiensque laborumes,
Dum vacua Errorum, nulloque imbuta Sapore
Pura nitet Mens, & rerum sitibunda novarum
Præsentes haurit species, atque humida serven

ties of Things which prefer them; a young transferror, which'it gives

your Mind, yet planed and ventual amon, has not account, has not account any all reductor to a local terminal per your Science are not included of Moreliers, and case about a need as need with the

Ordo Studiorum.

MOUL

In Geometrali priùs Arte parumpèr adulti, Signa Antiqua super Graiorum addiscite Forman, Nec Mora, nec Requies, noctuque diuque labor, Illorum Menti atque Modo, vos donec agendi Praxis ab assiduo faciles assueverit usu.

evou have gone an eath admide of

And when afterward your Judg-

meating them as these Inventions, and or their

akeep og to your View erve end eder hyour Menory retains for hostin afterned sykrafon of

arre it a condwarathorest

Mox

Take Courage therefore, O ye Noble 500. Youths! you legitimate Off-spring of Minerva, who are born under the Influence of a happy Planet, and warm'd with a Celestial Fire, which attracts you to the Love of Science! Exercise, while you are young, your whole Forces, and employ them with Delight in an Art, which requires a whole Painter. cise them, I say, while your boyling Youth supplies you with Strength, and furnishes you 505. with Quickness, and with Vigour; while your Mind, yet pure, and void of Error, has not taken any ill habitude to Vice; while yet your Spirits are inflam'd with the Thirst of Novelties, and your Mind is fill'd with the first Species of Things which present themselves to a young Imagination, which it gives in keeping to your Memory; and which your Memory retains for length of time, by reason of the moisture wherewith at that Age the Brain abounds. * You will do well * to begin with LXX. Geometry, and after having made some Pro- of Studies for gress in it, * set your self on designing after Painter. the Ancient Greeks: * and cease not Day or 510. Night from Labour, till by your continual Practice you have gain'd an easy habitude of imitating them in their Invention, and in their Manner. * And when afterwards your Judg-11/0 ment

ment shall grow stronger, and come to its matunty with Years, it will be very necessary to see and examine one after the other, and Part by

Max, ubi Judicium emensis adoleverit Annis,
Singula que celebrant prime Exemplaria Classis,
Romani, Veneti, Parmenses, atque Bononi,
Partibus in cunctis pedetentim, atque ordine reco,
Ut monitum suprà est, vos expendisse juvabit.
Hos apud invenit Raphael miracula summo

520. Ducta modo, Veneresque babuit quas nemo de inceps.

Quidquid erat formæ scivit Bonarota potenter.

minin Grace which was when, meural and penhar to him, and syduch more diago him by their reduction of their diagonals and themselves diagonals are considered than a fine the contract of the

Julius à Puero Musarum eductus in Antris,
Aonias reseravit Opes, Graphicaque Poesi
Que non visa prius, sed tantum audita Poetis,
Ante oculos spectanda dedit Sacraria Phæbi:
Queque coronatis complevit Bella Triumphis
Heroum Fortuna potens, Casusque decoros,
Nobilius reipsa antiqua pinxisse videtur.

but only by the Recuel than the Pe-

crowned

w made of thems. He feems to have painted thoir money as which hortune has

Clario

ment shall grow stronger, and come to its maturity with Years, it will be very necessary to see and examine one after the other, and Part by Part. those Works which have given so great a Reputation to the Masters of the first Form in Pursuit of that Method, which we have taught you here above, and according to the Rules which we have given you; fuch are the Romans, the Venetians, the Parmesans, and the Bologneses. Amongst those excellent Persons, Raphael had the Talent of Invention for his 520. Share, by which he made as many Miracles as he made Pictures. In which is observ'd *a certain Grace which was wholly natural and peculiar to him, and which none fince him have been able to appropriate to themselves. Michael Angelo posses'd powerfully the Part of Design, above all others. * Julio Romano (educated from his Childhood among the Mu-(es) has open'd to us the Treasures of Parnasfus: and in the Poetry of Painting has discover'd to our Eyes the most facred Mysteries of Apollo, and all the rarest Ornaments which 525. that God is capable of communicating to those Works that he inspires; which we knew not before, but only by the Recital that the Poets made of them. He seems to have painted those famous Wars " in which Fortune has crowned

5,

c has caus'd

Magaificence Acresisted in

De Arte Graphica.

which

Clarior ante alios Corregius extitit, ampla 530. Luce superfusa, circum coëuntibus Umbris, Pingendique Modo grandi, & trastando Colore Corpora. Amicitiamque, gradusque, dolosque Colorum,

> Compagemque ita disposuit Titianus, ut inde Divus appellatus, magnis sit honoribus auctus, Fortunæque bonis: Quos sedulus Hannibal omu

535. Fortunæque bonis: Quos sedulus Hannibal omnus In propriam Mentem, atque Modum mirâ Artu coëgit.

LXXI. Natura & Experientia Artem perficiunt. morls a

Plurimus inde Labor Tabulas imitando juva-

Egregias, Operumque Typos; sed plura docebit Natura ante oculos præsens; nam sirmat & auget

540. Vim Genii, ex illaque Artem Experientia complet.
Mul-

crowned her triumphant Heroes; and those other glorious Events which she has caus'd in all Ages, even with more Magnificence and Nobleness, than when they were acted in the World.

" The shining Eminence of Corregio con- 530. " fifts in his laying on ample broad Lights en-" compass'd with friendly Shadows, and in " a grand Style of Painting, with a Delicacy " in the management of Colours." And Titian understood so well the Union of the Masfes, and the Bodies of Colours, the Harmony of the Tints, and the Disposition of the whole together, that he has deserv'd those Honours and that Wealth which were heap'd upon him, together with that Attribute of being sirnam'd the Divine Painter. The laborious and diligent Annibal Caracci, has taken 535. from all those great Persons already mention'd whatfoever Excellencies he found in them, and, as it were, converted their Nourishment into his own Substance.

'Tis a great means of profiting your felf, NAINTE and to copy diligently those excellent Pieces, and Experience those beautiful Designs; But Nature which is present before your Eyes, is yet a better Mifres: For the augments the Force and Vigour of the Genius, and she it is, from whom

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let. ul550.

OA? Multa Superfeles que Commentaria dicention means of fire Experience; *I pais in Silence!

many things which will be more amply treat-

Hæc ego, dum memoror subitura volubilis ævi Cuncta vices, variifque olim peritura ruinis,

ed in the enfunce to immentary

545. Pauca Sophismata sum Graphica immortalibis -blaufus it was aldenoted them I deputed!

> Credere Pieriis, Romæ meditatus: ad Alpes, Dum super insanas Moles, inimicaque castra Borbonidum Decus & Vindex Lodoicus Avorum, Fulminat ardenti dextra, Patriæque resurgens Gallicus Alcides premit Hispani ora Leonis.

be Fundly, and the gulf Avenger of his injur'd

Ancilors, the Votto constant XIII wasdar-ing to Thunde 2.1 N 1.7 and cauting his hadranes to deather Porce of his uncon-

queroli Acras e ven le be, like arother Gallique Headen porn for the Bracht and Honour of

the contress, we continue the operation by

the Throat, and the Louis of trangling

Art derives her ultimate Perfection, by the 540. means of fure Experience; * I pass in Silence many things which will be more amply treated in the ensuing Commentary.

And now confidering that all things are subject to the viciffitude of Time, and that they are liable to Destruction by several ways, I thought I might reasonably take the boldness * to intrust to the Muses (those levely and immortal Sifters of Painting) these few Precepts, which I have here made and collected of that Art.

I employ'd my time in the Study of this 545. Work at Rome, while the Glory of the Bourbon Family, and the just Avenger of his injur'd Ancestors, the Victorious Lovis XIII. was darting his Thunder on the Alpes, and causing his Enemies to feel the Force of his unconquerable Arms; while he, like another Gallique Hercules, born for the Benefit and Honour of his Countrey, was griping the Spanish Geryon by 550. the Throat, and at the Point of strangling him.

FINIS.



OBSERVATIONS

ONTHE

Art of Painting

OF

harles Alphonse du Fresnoy.



Ainting and Poefy are two Sisters, &c. 'Tis a receiv'd truth, that The Number the Arts have a certain Relation of every Obto each other. "There is no fervation for fervation for fervation for the serves to find Art (faid Tertullian in his mithe Text the particular Treatise of Idolatry) which is not either the Passage on

Father, or the near Relation of another. Which the d Cicero in his Oration for Archias the Po-was made. fays, " That the Arts which have respect to

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"themselves, and hold each other (as we man support themselves, and hold each other (as we man support support

They both follow the same bent, and suffer themselves to be rather carry'd away, thank by their fecret Inclinations, which are fo ma ny Seeds of the Divinity. "There is a Ga within us (fays Ovid in the beginning ofh Sixth Book de Fastis, there speaking of the Poets) " who by his Agitation warms a And Suidas fays, "That the famous Sculpto " Phidias, and Zeuxis that incomparable Pain ce ter, were both of them transported by the cc same Enthusiasm, which gave Life to a co their Works." They both of them in at the same End, which is Imitation. Bot of them excite our Passions; and we is fer our felves willingly to be deceiv'd, bot by the one, and by the other; our Eyes a Souls are so fixt to them, that we are read to persuade our selves, that the painted Bod breath, and that the Fictions are Truth Bo

Both of them are set on fire by the great Ations of Heroes; and both endeavour to eternize them. Both of them in short, are supported by the Strength of their Imagination, and avail themselves of those Licences, which Apollo has equally bestow'd on them, and with which their Genius has inspir'd them.

----- Pictoribus atque Poetis Quidlibet audendi, semper fuit æqua Potestas.

Painters and Poets free from servile Awe, May treat their Subjects, and their Objects draw.

As Horace tells us, in his Art of Poetry.

The Advantage which Painting possesses bove Poesse, is this; that amongst so great a Diversity of Languages, she makes her self inderstood by all the Nations of the World; and that she is necessary to all other Arts, ecause of the need which they have of demonstrative Figures, which often give more light to the Understanding, than the clearest discourses we can make.

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Segnius irritant animos demissa per aurem, Quam quæ sunt oculis commissa fidelibus. learing excites the Mind by slow Degrees; be Man is warm'd at once by what he sees.

G 2 Horace

Horace in the same Art of Poetry.

For both those Arts that they might advance, &c. Poetry by its Hymns and Anthems, and Paintin by its Statues, Altar-pieces, and by all those Decorations which inspire Respect and Reverence for our Sacred Mysteries, have been ferviceable to Religion. Gregory of Nice, after having made a long and beautiful Description of Abraham facrificing his Son Isaac, fays thek Words, " I have often cast my Eyes upon a

e Picture, which represents this moving

co Object; and could never withdraw then

without Tears. So well did the Picture reoresent the thing it self, even as if the Action

" were then passing before my Sight.

¶ 24.

So much these Divine Arts have been always he nour'd, &c. The greatest Lords, whole Cities and their Magistrates of old (Says Pliny lib. 35.) tooki for an Honour, to obtain a Picture from the Hands of those great Ancient Painters. But this Honour is much fallen of late among the French Nobility: and if you will under stand the cause of it, Vitruvius will tell you that it comes from their Ignorance of the charming Arts. Propter Ignorantiam Artis, Vit tutes obscurantur: (in the Preface to his fift Book.) Nay more, we should see this admi rable Art fall into the last Degree of Con temp

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tempt, if our mighty Monarch, who yields in nothing to the Magnanimity of Alexander the Great, had not shown as much Love for Painting, as for Valour in the Wars: we daily see him encouraging this noble Art, by the confiderable Presents which he makes to his *chief Painter. And he has also founded an * Mr. Le Academy for the Progress and Perfectionating Brun. of Painting, which his * first Minister ho- * Mr. Colnours with his Protection, his Care, and frequent Visits: insomuch that we might shortly fee the Age of Apelles reviving in our Countrey, together with all the beauteous Arts, if our generous Nobility, who follow our incomparable King with fo much Ardour and Courage in those Dangers, to which he exposes his Sacred Person, for the Greatness and Glory of his Kingdom, would imitate him in that wonderful Affection, which he But bears to all who are excellent in this kind. Those Persons who were the most consideder rable in ancient Greece, either for Birth or Merit, took a most particular Care, for mathe ny Ages, to be instructed in the Art of Pain-Virging: following that laudable and profitable custom, begun and establish'd by the Great Alexander, which was, to learn how to Design. And Pliny who gives Testimony to G3 this

this, in the tenth Chapter of his 35th Book tells us farther (speaking of Pamphilus, the Master of Apelles) That it was by the Authori. ty of Alexander, that first at Sicyon, and after. wards thro' all Greece, the young Gentlemen learn'd before all other things to design upon Tablets of boxen-Wood; and that the first Place among all the liberal Arts was given to Painting. And that which makes it evident, that they were very knowing in this Art, is the Love and esteem which they had for Painters Demetrius gave high Testimonies of this, when he befieg'd the City of Rhodes: For he was pleas'd to employ some part of that time, which he ow'd to the Care of his Arms, in visiting Protogenes, who was then drawing the Picture of Ialysus. This Ialysus, (fays Pliny) binder'd King Demetrius from taking Rhodes, out of fear, left be should burn the Pictures; and not being able to fire the Town on any other fide, be was pleas'd rather to spare the Painting, than to take the Victory, which was already in his Hands. Protogenes, at that time had his Painting-room in a Garden out of the Town, and very near the Camp of the Enemies, where he was daily finishing those Pieces which he had already begun; the Noise of Soldiers not being capable of interrupting his Studies But

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But Demetrius causing him to be brought ino his Presence, and asking him, what made him so bold, as to work in the midst of Enemies: Heanswer'd the King, That he understood the War which he made, was against the Rhodians, and not against the Arts. This oblig'd Demetrius to appoint him Guards, for his Security; being infinitely pleas'd, that he could preserve hat Hand, which by this means he fav'd from the Barbarity and Infolence of Soldiers. Alexander had no greater Pleasure, than when he was in the Painting-room of Apelles; where he commonly was found. And that Painter once receiv'd from him a fensible Testimony of Love and Esteem, which that Monarch had for him: for having caus'd him to paint maked (by reason of her admirable Beauty) one s, of his Concubines, call'd Campa spe, who had the greatest Share in his Affections; and perceiving, that Apelles was wounded with the same faan taldart of Beauty, he made a present of her to him. In that Age, so great a Deference was his pay'd to Painting, that they who had any Masteyin that Art, never painted on any thing, but what was portable from one Place to another, and what could be secur'd from burning. They he ook a particular Care, (fays Pliny in the place 101 bove-cited) not to paint any thing against a G 4

Wall, which could only belong to one Ma. ster, and must always remain in the same place; and for that Reason, could not be to mov'd in case of an accidental Fire. Ma were not suffer'd to keep a Picture, as it were in Prison, on the Walls: It dwelt in common in all Cities, and the Painter himself was no spected, as a common Good to all the World See this excellent Author, and you shall find that the 10th Chapter of his 35th Book is fill with the Praises of this Art, and with the He nours which were ascrib'd to it. You will then find, that it was not permitted to any but those of noble Blood, to profess it. Francis the Find (as Vasari tells us) was in love with Painting to that degree, that he allur'd out of Italy all the best Masters; that this Art might flourish in his own Kingdom: And amongst other Leonardo da Vinci; who after having continu ed for some time in France, died at Fontain bleau, in the Arms of that great King, who could not behold his Death, without shed ding Tears over him. Charles the Fifth, has adorn'd Spain, with the noblest Pictures which are now remaining in the World. Ridolphi in his Life of Titian, fays, That Emperor on Day took up a Pencil, which fell from the Hand of that Artist, who was then drawing his Pi Eture

ture; and upon the Complement which Titian nade him on this Occasion, he said these Words, litian has deserv'd to be serv'd by Cæsar. And the same Life 'tis remarkable, That the Emreror valued himself, not so much in subjecting Kingdoms and Provinces, as that he had been brice made Immortal by the Hand of Titian. If you will but take the Pains to read this famous Life in Ridolphi, you will there see the Relation of all those Honours, which he rebe ceiv'd from Charles the Fifth. It would take to up too much Time here to recount all the Particulars: I will only observe, that the the greatest Lords who compos'd the Court of that Emperor, not being able to refrain from all home Marks of Jealousy, upon the Preference which he made of the Person, and Conversaes ion of Titian, to that of all his other Couriers; he freely told them, That he could nein er want a Court, or Courtiers; but he could not
he are Titian alguage with he the lave Titian always with him. Accordingly, the heap'd Riches on him, and whenfoever he has ent him Money, which, ordinarily speaking, it was a great Sum, he always did it with this bliging Testimony, That his Design was not pay him the Value of his Pictures, because land bey were above any Price. After the Example If the Worthies of Antiquity, who bought

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the rarest Pictures with Bushels of Gold, without counting the Weight, or the Number of the Pieces, In nummo aureo, mensura accepit, non numero (fays Pliny, speaking of Apelles.) Quinctilian infers from hence, that there is nothing more noble than the Art of Paint. ing; because other things for the most part are Merchandise, and bought at certain Rates: Most things for this very reason, says he, are vile, because they have a Price. Pleraque bu ipso possunt videri vilia, quod pretium babent. See the 34th, 35th, and 36th Books of Pliny. Many great Persons have lov'd it with an extreme Passion, and have exercis'd themselve in it with Delight. Amongst others, Lelius Fabius, one of those famous Romans, who, (as Cicero relates) after he had tasted Painting, and had practis'd it, would be call'd Fabins Pictor: As also Turpilius, a Roman Knight; Labeo, Prætor & Conful, Quintus Pedius; the Poets Ennius and Pacuvius; Socrates, Plato Metrodorus, Pyrrho, Commodus, Nero, Vefp fian, Alexander Severus, Antoninus, and ma ny other Kings and Emperors, who though it not below their Majesty, to employ som part of their Time in this honourable Art.

¶ 37. The principal and most important part of Painting, is to find out, and throughly to under

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land, what Nature bath made most beautiful, and must proper to this Art, &c. Observe here he Rock on which the greatest part of the Flemish Painters have split: Most of that Naion know how to imitate Nature, at least as well as the Painters of other Countries; but hey make a bad Choice in Nature it self; whether it be, that they have not seen the ncient Pieces, to find those Beauties; or that happy Genius, and the beautiful Nature, is happy Genius, and the beautiful Nature, is to of the Growth of their Countrey. And confess the Truth, that which is naturally autiful is so very rare, that it is discover'd of yfew Persons; 'tis difficult to make a Choice is fit, and to form to our selves such an Idea io, of it, as may ferve us for a Model. ıg,

And that a Choice of it may be made accor- ¶ 39. ing to the Gust and Manner of the Ancients, &c. hat is to fay, according to the Statues, the the affo-Relievo's, and the other Ancient Pieces, well of the Gracians, as of the Romans. specient (or Antique) is that which has been ma ade from the Time of Alexander the Great, ghall that of Phocas; during whose Empire the om ats were ruin'd by War. These ancient Torks from their Beginning have been the the of Beauty: and in effect, the Authors of der them have been so careful to give them that

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Perfection, which is still to be observ'd in them, that they made use not only of on fingle Body, whereby they form'd them, but of many, from which they took the most re gular Parts to compose from them a beautiful Whole. "The Sculptors (fays Maximus Tyris cc us, in his 7th Differtation) with admirable Artifice, chose out of many Bodies those Part which appear'd to them the most beautiful and out of that Diversity made but one Sis ce tue: But this Mixture is made with so much " Prudence, and Propriety, that they feem to bave taken but one only perfect Beauty. An ce let us not imagine that we can ever find on atural Beauty, which can dispute with Sta ce tues that Art, which has always somewha co more perfect than Nature." 'Tis also to be prefum'd, that in the Choice which they mad of those Parts, they follow'd the Opinion the Physicians, who at that time were ver capable of instructing them in the Rules Beauty: Since Beauty and Health ordinant follow each other. " For Beauty (fays G ce len) is nothing else but a just Accord, and m tual Harmony of the Members, animated cc a healthful Constitution. And Men" (ia the same Author) " commend a certain State of Polycletus, which they call the Rule, at cc which

which deserves that Name, for having so perfect an Agreement in all its Parts, and a Proportion so exact, that it is not possible to find a Fault in it." From what I have quoed, we may conclude, that the ancient Pieces re truly beautiful, because they resemble the Beauties of Nature; and That Nature will eer be beautiful which resembles those Beauies of Antiquity. 'Tis now evident, upon what Account none have prefum'd to contest the Proportion of those ancient Pieces; and hat on the contrary, they have always been nuoted as Models of the most perfect Beauty. or Dvid, in the 12th Book of his Metamorphofes, where he describes Cyllarus, the most beautiha ful of all the Centaurs, fays, That he had so be reat a Vivacity in his Countenance, his Neck, nad his Shoulders, his Hands, and Stomach were so no fair, that it is certain the manly part of him ver was as beautiful, as the most celebrated Statues. and Philostratus, in his Heroicks (speaking of and Protefilaus) and praising the Beauty of his Garace, fays, "That the Form of his Nose was fquare, as if it had been of a Statue: And n another Place, speaking of Euphorbus, he ays, " That his Beauty had gain'd the Affedions of all the Greeks, and that it resem-, at bled so nearly the Beauty of a Statue, that

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cone might have taken him for Apollo." Afterwards also (speaking of the Beauty of New ptolemus, and of his likeness to his Father Achilles) he says, "That in Beauty his Father had the same advantage over him, as Status bave over the Beauty of living Men.

This ought to be understood of the fairth Statues, for amongst the multitude of Soul ptors which were in Greece and Italy, 'tis in possible but some of them must have been but Workmen, or rather less good: for though their Works were much inferior to the Artists of the first Form, yet somewhat of Greatness is to be seen in them, and somewhat of harmonious in the Distribution of their Parts which makes it evident; that at that time the wrought on common Principles, and that e very one of them avail'd himself of those Principles, according to his Capacity and Go nius. Those Statues were the greatest Ornaments of Greece; we need onely open the Book of Pausanias, to find the prodigious Quantity of them, whether within, or with out their Temples, or in the croffing of Streets, or in the Squares, and publique Places, ore ven the Fields, or on the Tombs. were erected to the Muses, to the Nymphs, to Heroes, to great Captains, to Magistrates Philo Philosophers, and Poets: In short, they were et up to all those who had made themselves eminent, either in Defence of their Countrey, or for any noble Action, which deferv'd a Recompence; for it was the most ordinary and most authentique Way, both amongst the Greeks and Romans, thus to testifie their Gratiitude. The Romans when they had conquer'd Gracia transported from thence, not onely heir most admirable Statues, but also brought long with them the most excellent of their Sculptors, who instructed others in their Art, nd have left to Posterity the immortal Exmples of their Knowledge, which we fee confirm'd by those curious Statues, those Vaes, those Basso-Relievo's, and those beautiful Columns, call'd by the Names of Trajan and Antonine. These are those Beauties which our Author proposes to us for our Models, and he true Fountains of Science; which both Painters and Statuaries are bound o draw for their own use, without amusing hemselves with dipping in Streams which are ften muddy, at least troubled; I mean the Manner of their Masters, after whom they reep, and from whom they are unwilling to epart, either through Negligence, or through he Meanness of their Genius. " It belongs

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Observations on the

onely to heavy Minds, (fays Cicero) to spend

their time on Streams, without searching for the Springs from whence their Materials flow

" in all manner of abundance.

¶ 40.

Without which all is nothing but a blind and rash Barbarity, &c. All that has nothing of the ancient Gusto, is call'd a barbarous or Gothique Manner, which is not conducted by any Rule, but onely follows a wretched Fancy, which has nothing in it that is noble. We are here to observe, that Painters are not oblig'd to follow the Antique as exactly as the Sculptors: for then the Picture would favour too strongly of the Statue, and would feem to be without Motion. Many Painters, and some of the ablest amongst them, believing they do well, and taking that Precept in too literala Sense, have fallen thereby into great Inconveniencies; It therefore becomes the Painter to make use of those Ancient Patterns with discretion, and to accomodate the Nature to them in such a manner, that their Figures, which must seem to live, may rather appear to be Models for the Antique, than the Antique a Model for their Figures.

It appears, that Raphael made a perfect use of this Conduct; and that the Lombard School have not precisely search'd into this

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recept, any farther than to learn from thence ow to make a good Choice of the Nature. nd to give a certain Grace and Nobleness to their Works, by the general and confus'd dea, which they had of what is beautiful. s for the rest, they are sufficiently licentious. cepting only Titian, who, of all the Lomards, has preferv'd the greatest Purity in his Vorks. This barbarous Manner, of which spoke, has been in great Vogue from the lear 611 to 1450. They who have restor'd inting in Germany, (not having seen any of ofe fair Relicks of Antiquity) have retain'd uch of that barbarous Manner. Amongst hers, Lucas van Leyden, a very laborious an, who with his Scholars has infected aloft all Europe with his Designs for Tapestry, hich by the Ignorant are call'd Ancient Hang-(4) (a greater Honour than they deserve:) hese, I say, are esteem'd beautiful by the eatest part of the World. I must acknowge, that I am amaz'd at so gross a Stupidiand that we of the French Nation should ve so barbarous a Taste, as to take for autiful those flat, childish, and insipid Tafries. Albert Durer, that famous German, to was Contemporary to that Lucas, has the like Misfortune to fall into that ab-H furd

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this Prefurd Manner, because he had never seen any thing that was beautiful. Observe what Value fari tells us, in the Life of Marc Antonia, (Raphael's Graver) having first commended hert for his Skill in Graving, and his other Talents: "And in Truth (says he) if this, is

excellent, so exact, and so universal a Man

bad been born in Tuscany, as he was in Germany, and had form'd his Studies according

to those beautiful Pieces which are seen a

"Rome, as the rest of us have done, be have prov'd the best Painter of all Italy, as h

was the greatest Genius, and the most accome

¶ 45. " plish'd which Germany ever bore.

We love what we understand, &c. The Period informs us, that though our Inventions are never so good, though we are surnish'd by Nature with a noble Genius, as though we follow the Impulse of it, yet the is not enough, if we learn not to understand what is perfect and beautiful in Nature; the end that having found it, we may be at to imitate it, and by this Instruction we may be capacitated to observe those Errors who she her self has made, and to avoid them, as not to copy her in all sorts of Subject such as she appears to us, without Choice Distinction.

As being the Sovereign Judge of his own \$ 50. Art, &c. This Word, Sovereign Judge, Arbiter of his own Art, presupposes a Painer to be fully instructed in all the Parts of Painting; so that being set as it were above is Art, he may be the Master and Sovereign f it: which is no easy Matter. Those of hat Profession are so seldom endow'd with hat supreme Capacity, that few of them arive to be good Judges of Painting: And I hould many times make more account of their udgment, who are Men of Senfe, and yet ave never touch'd a Pencil, than of the Opiion which is given by the greatest part of ainters. All Painters therefore may be cald Arbiters of their own Art, but to be Soveeign Arbiters belongs only to knowing Painers.

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And permit no transient Beauties to escape ¶ 52. is Observation, &c. Those fugitive or tranent Beauties are no other than such as we bserve in Nature, with a short and transient liew, and which remain not long in their ubjects. Such are the Passions of the Soul. here are of this fort of Beauties which last ut for a Moment; as the different Aires of an Membly, upon the Sight of an unexpected d uncommon Object; some Particularity of H 2 a vio-

a violent Passion; some graceful Action; a Smile, a Glance of an Eye, a disdainful Look a Look of Gravity, and a thousand other such like Things; we may also place in the Catalogue of these slying Beauties, fine Clouds such as ordinary follow Thunder, or a Shower of Rain.

954.

In the same manner that bare Practice defitute of the Lights of Art, &c. We find in Quinctilian, that Pythagoras faid, " The Therce ry is nothing without the Practice. And what means (says the younger Pliny) bare we to retain what has been taught us, if w of put it not in Practice?" We would not al low that Man to be an Orator, who had the best Thoughts imaginable, and who knew all the Rules of Rhetorick, if he had not at quir'd by Exercise the Art of using them, and of composing an excellent Discourse. Painting is a long Pilgrimage; what avails it to make all the necessary Preparatives for our Voyage, or to inform our felves of all the Difficulties in the Rode? If we do not actually begin the Journey, and travel at a round Rate, we shall never arrive at the End of it And as it would be ridiculous to grow old in the Study of every necessary thing, in an Art which comprehends fo. many several Parts;

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on the other hand, to begin the Practice rithout knowing the Rules, or at least with light Tincture of them, is to expose our lves to the Scorn of those who can judge of ainting, and to make it apparent to the World that we have no Care of our Reputaon. Many are of Opinion, that we need aly work, and mind the practical part, to ber ecome skilful and able Painters; and that And the Theory only incumbers the Mind, and es the Hand. Such Men do just like the ful quirrel, who is perpetually turning the Wheel in her Cage; she runs apace, and the caries her felf with her continual Motion, all and yet gets no Ground. 'Tis not enough for ac sing well to walk apace (says Quinctilian) but and is enough for walking apace to do well. 'Tis int bad Excuse to say, I was but a little while to bout it. That graceful Easiness, that celeour dial Fire which animates the Work, proceeds the ot fo much from having often done the the ke, as from having well understood what we are done. See what I shall farther say, on of it he 60th Rule, which concerns Easiness. Oddin hers there are, who believe Precepts and Art, peculation, to be of absolute Necessity; at as they were ill instructed, and what they new, rather entangled, than clear'd their H 3

Understanding, so they oftentimes turn short and if they perform a Work, 'tis not without Anxiety and Pain. And in truth, they are much the more worthy of Compassion, is cause their Intentions are right; and if the advance not in Knowledge as far as other and are sometimes cast behind, yet they grounded upon some fort of Reason; for it belonging to good Sense, not to go over fall when we apprehend our felves to be out the way, or even where we doubt which way we ought to take. Others, on the con trary, being well instructed in good Maxim and in the Rules of Art, after having don fine Things, yet spoil them all, by endeavour ing to make them better; which is a kinds overdoing; and they are so intoxicated wit their Work, and with an earnest Define being above all others, that they fuffer then selves to be deceiv'd with the Appearance Pliny 35. 10. an imaginary Good. Apelles, one Day a

o. an imaginary Good. Apelles, one Day a miring the prodigious Labour which he saw in Picture of Protogenes, and knowing how must Sweat it must have cost him, said, That Protogenes and himself were of equal Strength nay, that he yielded to him, in some Parts Painting; but in this he surpass'd him, the Protogenes never knew when he had done well

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nd could never hold his Hand. He also added, the Nature of a Precept, that he wish'd all Painters would imprint this Lesson deeply in their demory, that with over-straining and earnestess of finishing their Pieces, they often did them nore harm than good. There are some (says Quinctilian) who never satisfy themselves, ne-er are contented with their sirst Notions and Expressions, but are continually changing all, ill nothing remains of their first Ideas. Others bere are (continues he) who dare never trust bemselves, nor resolve on any thing; and who eing, as it were, intangl'd in their own Genius, magine it te be a laudable Correctness, when bey form Difficulties to themselves in their own ndo Work. And to speak the Truth, 'tis hard to wil distern, whether of the two is in the greatest rea Error; be, who is enamour'd of all he does; hem or be, whom nothing of his own can please. cec For it has happen'd to young Men, and often y de even to those of the greatest Wit, to waste their vin Spirits, and to consume themselves with Anxiety and Pain of their own giving, so far as even to Pro doze upon their Work with too much Eagerness of doing well. I will now tell you, how a rearts of sonable Man ought to carry himself on this Octhe casion. 'Tis certain, that we ought to use our best Endeavour to give the last Perfection to our H 4 Works:

Works; yet it is always to be understood, that we attempt no more than what is in the Compass of our Genius, and according to our Vein. For, to make a true Progress, I grant that Diligena and Study are both requisite; but this Study ought to have no Mixture, either of Self-opinion, Obstinacy, or Anxiety; for which Reason, if it blows a happy Gale, we must set up all our Sails, though in so doing it sometimes happens, that we follow those Motions where our natural Heat is more powerful, than our Care and our Correctness, provided we abuse not this License, and suffer not our selves to be deceived by it; for all our Productions cannot fail to please us at the Moment of their Birth, as being new to us.

¶ 61.

Because the greatest Beauties cannot always be express'd for want of Terms, &c. I have learn'd from the Mouth of Monsieur du Fresnoy, that he had oftentimes heard Guido say, That no Man could give a Rule of the greatest Beauties; and that the Knowledge of them was so abstruse, that there was no manner of speaking whith could express them. This comes just to

Declam. 19. What Quinstilian fays, That Things incredible wanted Words to express them: For some of them are too great, and too much elevated, to be comprehended by human Discourse. From hence it proceeds, that the best Judges, when

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ey admire a noble Picture, seem to be fan'd to it; and when they come to themves, you would fay they had loft the Use of beech.

Pausiaca torpes, insane, Tabella, says * Ho- * Lib. 2. ce: and + Symmachus fays, that the Greatness Lib. 10. Astonishment binders Men from giving a just pplause. The Italians fay, Opera da stupire, hen a thing is wonderfully good.

Those Master-pieces of Antiquity, which were ¶ 63. e chief Examples of this Art, &c. He means e most knowing and best Painters of Antiity, that is to fay, from the last two Ages our Times.

And also moderates that Fury of the Fan- 9 66. &c. There is in the Latin Text, which oduces only Monsters, that is to fay, Things tof all probable Resemblance. Such Things are often found in the Works of Pietro Te-. It often happens (fays Dionyfius Longinus, grave Author,) That some Men, imagining emselves to be posses'd with a divine Fury; far m being carry'd into the Rage of Bacchanans, often fall into Toys and Trifles which are ly Puerilities.

A Subject beautiful and noble, &c. Paint- 969. gis not only pleasing and divertising, but is a kind of Memorial of those Things which

which Antiquity has had the most beautiful and noble in their Kinds, re-placing the History before our Eyes; as if the thing were at this very time effectually in Action; even to far, that beholding the Pictures wherein thois noble Deeds are represented, we find our felves stung with a Desire of endeavouring somewhat, which is like that Action, there express'd, as if we were reading it in the He story. The Beauty of the Subject inspires a with Love and Admiration for the Picture as the fair Mixture causes us to enter into the Subject which it imitates, and imprints it the more deeply into our Imagination, and our Memory. These are two Chains which a interlink'd, which contain, and are at the fame time contain'd, and whose Matter is qually precious and estimable.

¶ 72. And ingenious, &c. Aliquid salis, somewhat that is well season'd, fine and picquant, extraordinary, of a high Relish, proper to instruct, and to clear the Understanding. The Painters ought to do like the Orators (a)

De Opt. Gen. Orat.

Cicero.) Let them instruct, let them diver tise, and let them move us; this is what is properly meant by the Word Salt.

¶74. On which the Sketch (as it may be a led) of the Picture is to be dispos'd, &co

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I's not without Reason, nor by Chance, that ur Author uses the Word Machina. A Mahine is a just assembling or Combination of nany Pieces, to produce one and the fame effect. And the Disposition in a Picture is othing else but an affembling of many Parts, f which we are to foresee the Agreement vith each other, and the Justness to produce beautiful Effect, as you shall see in the 4th Precept, which is concerning the Oeconomy. This is also called the Composition, by which the meant the Distribution and orderly placing the of Things, both in general, and in particuar.

Which is what we properly call Invention, ¶ 75. the &c. Our Author establishes three Parts of Painting, the Invention; the Design, or DRAWING; and the Colouring, which in what some Places he also calls the CROMATICK.

Many Authors who have written of Painting,
multiply the Parts according to their Plealive; and without giving you, or my self the
rouble of discussing this Matter, I will only
live tell you, that all the Parts of Painting which others have nam'd, are reducible into these three which are mention'd by our Author.

For which Reason, I esteem this Division be the justest: And as these three Parts

are essential to Painting, so no Man can be truly call'd a Painter, who does not posses them all together: In the same manner that we cannot give the Name of Man to any Creature which is not compos'd of Body, Soil and Reason, which are the three Parts necesfarily constituent of a Man. How therefore can they pretend to the Quality of Painters, who can only Copy and purloyn the Works of others; who therein employ their whole Industry; and with that only Talent would pass for able Painters? And, do not tell me, that many great Artists have done this; for l can easily answer you, that it had been their better Course, to have abstain'd from so doing; that they have not thereby done themselves much Honour, and that Copying was not the best Part of their Reputation. Let us then conclude, that all Painters ought to acquire this Part of Excellence; not to do it, is to want Courage, and not dare to shew themselves. 'Tis to creep and grovel on the Ground, 'tis to deserve this just Reproach; O imitatores servum pecus! 'Tis with Painters, in reference to their Productions, as it is with Orators: A good Beginning is always coftly to both: Much Sweat and Labour is requir'd, but 'tis better to expose our Works, and leave them

hem liable to Censure for fifteen Years, than han to blush for them at the End of fifty. On this account, 'tis necessary for a Painter o begin early to do somewhat of his own, nd to accustom himself to it by continual Exercise; for so long as endeavouring to aife himself, he fears falling, he shall be alrays on the Ground. See the following Obervation.

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Invention is a kind of Muse, which being pos- \$76. isis'd of the other Advantages common to her listers, &c. The Attributes of the Muses are ften taken for the Muses themselves; and it in this Sense, that Invention is here call'd a Muse. Authors ascribe to each of them in articular, the Sciences which they have (fay hey) invented; and in general the belles Letwas res, because they contain almost all the others. Let These Sciences are those Advantages of which ur Author speaks, and with which he would oit, wave a Painter furnish himself sufficiently: new and in truth, there is no Man, though his Unthe enflanding be very mean, who knows not, ich; and who finds not of himself, how much ters, carning is necessary to animate his Genius, with and to complete it. And the Reason of this that they who have studied, have not onfeen, and learn'd many excellent Things,

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in their Course of Studies; but also they have acquir'd by that Exercise a great Facility of profiting themselves, by reading good An thors. They who will make Profession of Painting, must heap up Treasures out of the Reading: And there they will find many wonderful Means of raising themselves above others, who can only creep upon the Ground, or if they elevate themselves, 'tis only to fill from a higher Place, because they serve themfelves of other Men's Wings, neither under flanding their Ufe, nor their Virtue. 'To true, that it is not the present Mode for Painter to be so knowing: And if any of them in these Times be found to have either a great a Wit, or much Learning, the Multitude would not fail to fay, that it was great Pity; and that the Youth might have come to fomewhat in the practical Part of the Law, or it may be in the Treasury, or in the Families of some Noblemen. So wretched is the Destiny of Painting in these latter Ages. By Learning 'tis not fo much the Knowledge of the Greek and Latin Tongue, which is her to be understood; as the reading of good An thors, and understanding those Things of which they treat: For Translations being made of the best Authors, there is not any Painter who who is not capable, in some fort, of underhanding those Books of Humanity, which are comprehended under the Name of the selles Lettres. In my Opinion, the Books which are of the most Advantage to those of the Profession, are these which follow.

The Bible.

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inter who The History of Josephus.

The Roman History of Coeffeteau, for those who understand the French: and that of Titus Livius, in Latin.

Homer, whom Pliny calls the Fountain-head of Invention and noble Thoughts.

Virgil, and in him, particularly his Æneis.

The Ecclesiastical History of Godeau, or he Abridgment of Baronius.

Ovid's Metamorphoses.

* The Pictures of Philostratus.

*Tableaux.

Plutarch's Lives.

Pausanias, who is wonderful for giving of great Ideas; and chiefly, for such as are to be plac'd at a distance, (or cast behind) and for the combining of Figures. This Author, in Conjunction with Homer, makes a good Mingle of what is pleasing, and what is perfect.

The Religion of the Ancient Romans, by Du Choul:

Choul: and in English, Godwin's Roman Anti-

quities.

Trajan's Pillar, with the Discourse which explains the Figures on it, and instructs a Painter in those Things with which he is indispensably to be acquainted. This is one of the most principal and most learned Books, which we have for the Modes, the Customs, the Arm, and the Religion of the Romans. Julio Romans made his chief Studies on the Marble it self-

The Books of Medals.

The Bass-Reliefs of Perrier, and others, with their Explanations at the Bottom of the Pages, which give a persect Understanding of them.

Horace's Art of Poetry, because of the Relation which there is betwixt the Rules of Poetry, and those of Painting.

And other Books of the like Nature, the reading of which are profitable to warm the Imagination: Such as in English, are Spencer's Fairy Queen; The Paradise lost of Milton; Tasso, translated by Fairfax; and the History of Polybius, by Sir Henry Shere.

Some Romances also are very capable of entertaining the Genius, and of strengthening it, by the noble Ideas which they give of things: but there is this Danger in them, that they almost always corrupt the Truth of History.

There

There are also other Books which a Painmay use upon some particular occasions, d onely when he wants them: Such are,

The Mythology of the Gods.

The Images of the Gods.

The Iconology.

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The Tables of Hyginus.

The practical Perspective.

And some others not here mention'd.

Thus it is necessary, that they who are deous of a Name in Painting, should read at fure times these Books with Diligence; and ake their Observations of such things as ey find for their Purpose in them, and of hich they believe they may fometime or oa have occasion. Let the Imagination be ploy'd in this reading, and let them make tetches, and light Touches of those Ideas hich that reading forms in their Imaginati-. Quintilian, Tacitus, or whoever was Author of that Dialogue, which is call'd Latine De Causis corrupt a Eloquentia, says, at Painting resembles Fire, which is fed by Fuel, inflam'd by Motion, and gathers rength by burning: For the Power of the Ges: usis only augmented by the Abundance of Matto supply it; and 'tis impossible to make a at and magnificent Work, if that Matter be wanting, or not dispos'd rightly. And then fore a Painter, who has a Genius, gets in thing, by long thinking, and taking all im ginable Care to make a noble Composition he be not affifted by those Studies which have mention'd. All that he can gain by it onely to weary his Imagination, and to m vel over many vast Countries, without dwe ling on any one thing, which can give him tisfaction.

All the Books which I have nam'd may be fe viceable to all forts of Persons, as well as to Pa ters. As for those Books which were of part cular use to them, they were unfortunatelyle in those Ages which were before the Invent on of Printing. The Copyers neglecting m bably out of Ignorance) to transcribe them, not finding themselves capable of makingi

* That is to the Eye, by Diagrams

* demonstrative Figures. In the meanting 'tis evidently known, by the relation of A and Sketches, thors, that we have lost fifty Volumes of the at the leaft. See Pliny in his 35th Book; a Franc. Junius in his 3d Chapter of the 2d Box of the Painting of the Ancients. Many M derns have written of it with small Succe taking a large compass, without coming rectly to the Point; and talking much, wi out faying any thing: yet some of them ha

equitted themselves successfully enough. Anongst others, Leonardo da Vinci (though nthout method;) Paulo Lomazzo, whose Book is good for the greatest Part, but whose Discourse is too diffusive and very tiresome: John Baptist Armenini, Franciscus Junius, and Monsieur de Cambray, to whose Preface I rather nviteyou, than to his Book. We are not to orget what Monsieur Felebien has written of he Historical Peice of Alexander, by the Hand Monfieur Le Brun: Besides that the Work telf is very eloquent, the Foundations which e establishes for the making of a good Piture, are wonderfully folid. Thus I have even you very near the Library of a Painter, and a Catalogue of such Books as he ought ither to read himself, or have read to him; tleast if he will not fatisfie himself with poseffing Painting as the most fordid of all Trades, nd not as the noblest of all Arts.

Tis the Business of a Painter in his Choice ¶ 77. f Attitudes, &c. See here the most imporant Precept of all those which relate to Paining. It belongs properly to a Painter alone, and all the rest are borrow'd either from Learning, or from Physick, or from the Mabematicks; or in short, from other Arts: for is sufficient to have a natural Wit and Learn-

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ing to make that which we call in Painting, good Invention: For the Defign, we must have some Inlight into Anatomy: To make Buildings, and other things in Perspection we must have Knowledge in the Mathens ticks: And other Arts will bring in the Quota's, to furnish out the matter of a god Picture. But for the Occonomy or ordering of the Whole-together, none but only the Painter can understand it: because the Endo the Artist is pleasingly to deceive the Even which he can never accomplish, if this Put be wanting to him. A Picture may have ill Effect, though the Invention of it be truly understood, the Defign of it correct, and the Colours of it the most beautiful and fine that can be employ'd in it. And on the contrary we may behold other Pictures ill invented, il defign'd, and painted with the most common Colours, which shall have a very good effect and which shall more pleasingly deceive; No

In Occono- thing pleases a Man so much as Order (says Xe mico. nophon) And Horace, in his Art of Poetry lay

it down as a Rule.

Choice

Singula queque locum teneant sortita decenta

Set all things in their own peculiar Place: And know, that Order is the greatest Grace de our the Schiedes, and makes "?

Thi

Sofermations on the

This Precept is properly the Use and Aplication of all the rest; for which reason it equires much Judgment. You are therefore n fuch manner to foresee things, that your Picture may be painted in your Head, before comes upon the Canvas. When Menander lays a celebrated Author) had order'd the comm. vescenes of his Comedy, he held it to be, in a maner, already made; though he had not begun be first Verse of it. 'Tis an undoubted truth, has they who are endu'd with this Forelight, ook with incredible Pleasure and Facility; there on the contrary are perpetually chaning, and rechanging their work, which when is ended, leaves them but Anxiety for all heir Pains. It feems to me, that these forts Pictures remind us of those old Gothique affles, made at feveral rimes; and which old together, only as it were by Rags and uchest

It may be inferred from that which I have id, that the Invention and the Disposition are to several and distinct Parts. In effect, bough the last of them depends upon the stand is commonly comprehended untries, yet we are to take great Gare that the not confound them. The Invention and finds out the Subjects, and makes a

Choice

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Choice of them suitable to the History which we treat; and the Disposition distributes those things which are thus found, each to its proper Place, and accommodates the Figures and the Grouppes in particular, and the Tout Ensemble (or Whole-together) of the Picture in general: so that this Oeconomy produces the same effect in relation to the Eyes, as a Consort of Musick to the Ears.

There is one thing of great consequence to be observed in the Oeconomy of the whole work, which is, that at the first Sight we may be given to understand the Quality of the Subject: and that the Picture at the first Glance of the Eye, may inspire us with the principal Passion of it: for Example, if the Subject which you have undertaken to treat be of Joy, 'tis necessary that every thing which enters into your Picture should contribute to that Passion; so that the Beholders shall immediately be mov'd with it. If the Subject be mournfull, let every thing in it have stroke of Sadness; and so of the other Passion and Qualities of the Subjects.

of the Subject, conformable to the Text

Ancient Authors, &c. Take care that the

Licences of Painters be rather to ador

¶ 83.

he History, than to corrupt it. And though Torace gives Permission to Painters and Poets Art of Poo dare every thing, yet he encourages neiher of them, to make things out of Nature Verifimility; for he adds immediately afer,

But let the Bounds of Licences be fix'd; Not Things of disagreeing Natures mix'd:

(joyn'd;

Not Sweet with Sour, nor Birds with Serpents Nor the fierce Lyon with the fearful Hind.

The Thoughts of a Man endued with good ense, are not of Kin to visionary Madness; Men in Feavers are only capable of such Dreams. Treat then the Subjects of your Pitures with all possible Faithfulness, and use our Licences with a becoming Boldness; provided they be ingenious, and not immodeate and extravagant.

Take care that what soever makes nothing to our Subject, &c. Nothing deadens so much be Composition of a Picture, as Figures which are not appertaining to the Subject: We may call them pleasantly enough, Figures

be let.

This Part of Painting so rarely met with, \$ 87. C. That is to fay, Invention.

Which

¶ 80.

Which was stollen by Prometheus, &c. The Poets feign, that Premetheus form'd out of Clay, fo fair a Statue, that Mineroa one Day having long admir'd it, faid to the Workman, That if he thought there was any thing in Heaven, which could add to its Perfection, he might ask it of her; but he being ignorant of what might be most beautiful in the Habitation of the Gods, defir'd Leave that he might be carry'd thither, and being there, to make his Choice. The Goddess bore him thither upon her Shield, and fo foon as he had perceiv'd, that all Celeftial Things were animated with Fire, he stole a Parcel of it, which he carry'd down to Earth, and applying it to the Stomach of his Statue, enliven'd the whole Body. อาการสารณ์เกิดเกิดเลือดการ เกียดเลี้ยงเลาเป็น เลี้ย สมารถได้

¶ 92.

That it bappens not to every one to see Corrinth, &a. This is an ancient Proverb, which signifies, that every Man has not the Genius, nor the Disposition, that is necessary for the Sciences; neither yet a Capacity sit for the Undertaking of Things which are great and difficult. Corinth was heretofore the Centre of all Arts, and the Place whither they sent all those whom they would render capable of any thing. * Cicero calls it the Light of all Grecial was not the light of the

* Pro lege Man.

It

It arived at length to that Height of Perdien, &c. This was in the Time of Alexnder the Great, and lasted even to Augustus; nder whose Reign Painting fell to great De-But under the Emperors, Domition, ieva, and Trajon, it appear'd in its primive Luftre; which lafted to the Time of Phoothe Emperor; when Vices prevailing over e Arts, and War being kindled through all prope, and especially in Lombardy, (occasird by the Irruption of the Huns,) Painting stotally extinguish'd. And if some few, in efaceeding Ages, strain'd themselves to rewe it, it was rather in finding out the most aring, gawdy, and costly Colours; than in itating the harmonious Simplicity of these offrious Painters, who preceded them. At ogth, in the fourteenth Century, some there te, who began to fet it again on foot. dit may truly be faid, that about the End the fifteenth Age, and the Beginning of sixteenth, it appear'd in much Splendor, means of many knowing Men in all Parts haly, who were in perfect Possession of it. those happy Times, which were so itself of the noble Arts, we have also had the knowing Painters, but very few in Numbecause of the little Inclination which

Sove-

Sovereign Princes have had for Painting: but Thanks to the Zeal of our great Monarch, and to the Care of his first Minister, Monsieur Colbert, we may shortly behold it more flourishing than ever.

- An Attitude therefore must be chosen according to their Taste, &c. This is the second Part of Painting, which is call'd Design, or Drawing. As the Ancients have sought a much as possible whatsoever contributes to the making of a perfect Body; so they have diligently examin'd in what consists the Beauty of good Attitudes, as their Works sufficiently inform us.
- fo great as to exceed a just Proportion. But he means, that in a noble Attitude, the great est Parts of the Body ought to appear fore most, rather than the less; for which reason in another Passage, he vehemently forbids the Foreshortnings, because they make the Passagear little, though of themselves they at great.
- Manner, such as is most commonly the Manner which Lucas van Leyden, and Albert Direr have imitated.

Contrasted by contrary Motions, the most no- 105. he Parts foremost in Sight, and each Figure careully pois'd on its own Centre, &cc. The Motions re never natural, when the Members are not qually balanc'd on their Centre: And these Members cannot be balanc'd on their Centre n an Equality of Weight, but they must ontrast each other. A Man who dances on heRope, makes a manifest Demonstration of his Truth. The Body is a Weight balanc'd mits Feet, as upon two Pivots. And though ne of the Feet most commonly bears the Veight, yet we see that the whole Weight ells centrally upon it. Insomuch, that if (for example) one Arm is stretched out, it must f Necessity be either, that the other Arm, r the Leg be cast backward, or the Body mewhat bow'd on the opposite Side, so as make an Æquilibrium, and be in a Situation thich is unforc'd. It may be, though felom (if it be not in old Men) that the Feet ear equally; and for that time half the Weight is equally distributed on each Foot. ou ought to make use of the same Prudence, one Foot bears three Parts in sour of the urthen, and that the other Foot bears the rmaining part. This in general is what may

be faid of the Balance, and the Libration of the Body. In particular, there may man things be faid which are very useful and or rious, of which you may fatisfy your felvesia Leonardo da Vinci. He has done wonderful well on that Subject: and one may truly far that the Ponderation, is the best and sounded Part of all his Book of Painting. It begins a the 181st Chapter, and concludes at the 273d. I would also advise you to read Pani Lomazzo, in his 6th Book, Chapter 4th. De moto del Corpo Humano, that is, the Motion of a Human Body. You will there find many things of great Profit; for what concerns the Contrast. I will only say in general, that no thing gives fo much Grace and Life to Fe See the 13th Precept, and what his upon it in the Remarks.

¶ 107.

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The Parts must be drawn with slowing, glideling Out-lines, &c. The Reason of this proceeds from the Action of the Muscles, which are as so many Well-Buckets: when one of them acts and draws, 'tis necessary that the other must obey; so that the Muscles which act, drawing always towards their Principal, and those which obey stretching in length, and on the side of their Insertion; it must

needs

was: But beware, left in giving this arm to the Parts, you do not break the mes which sustain them, and which always all make them appear firm.

This Maxim is not altogether so general, that Actions may be found, where the biles of the Muscles are situate one over ainflanother: but that is not very common. he Out-lines, which are in Waves, give tonly a Grace to the Parts, but also to the hole Body, when it is only supported on one g. As we fee in the Figures of Antinous, bleuger, the Venus of Medices, that of the tican, the two others of Borghese, and that Flora, of the Goddess Vesta, the two Bacm's of Borghese, and that of Ludovisio, and fine, of the greatest Number of the Anmt Figures, which are standing, and which ways rest more upon one Foot than the oer. Besides, that the Figures and their its, ought almost always to have a serpenthe and flaming Form naturally; these Sorts Out-lines have, I know not what of Life feeming Motion in them, which very of the Scrpent. ¶ 112. According to the Rules of Anatomy, &c. The Part is nothing known at present amongst ou modern Painters. I have shewn the Profit, and even the Necessity of it in the Preface of a little Epitome which I have made, and which Monsieur Torrebat has publish'd. I know there are some, who think this Science a kin of Monster, and believe it to be of no Advan tage, either because they are mean spirited or that they have not consider'd the wan which they have of it; nor reflected, as the ought, on its Importance: contenting them felves with a certain Track, to which the have been us'd. But certain it is, that who ever is capable of fuch a Thought, will no ver be capable of becoming a great De figner.

That is to fay, according to the Andrew Statues, which for the most part come from Greece.

Parts and the Whole, &c. or let them ago well together, which is the same thing. H Meaning in this Place, is, to speak of the Justness of Proportions, and of the Harmon which they make with one another. Man

Looks Carl and a higher and an famou

famous Authors have thoroughly treated this matter. Amongst others Paulo Lomazzo, whole first Book speaks of nothing else: But there are so many Sub-divisions, that a Reader must have a good Brain, not to be turn'd with them. See those which our Anthor has remark'd in general, on the most beautiful Statues of the Ancients. I believe them to be 6 much the better, as they are more conformable to those, which Vitruvius gives us, in the first Chapter of his third Book: And which he tells us, that he learn'd from the Artists themselves: because in the Preface to his seventh Book, he makes his boast to have had them from others, and particularly from Architects and Painters.

The Measures of a Humane Body.

The Ancients have commonly allow'd eight
Heads to their Figures; though fome of them
have but seven. But we ordinarily divide the
Figures into * ten Faces: that is to say, from * This dethe Crown of the Head, to the Sole of the Age and
Sunling of
the Persons.

From the Crown of the Head to the Fore-The Apollo

From the Crown of the Head to the Fore-The Apollo and Venus head, is the third Part of a Face.

of Medices

The Face begins at the Root of the low-than ten Fa-

eft Hairs, which are upon the Forehead; and ends at the Bottom of the Chio.

The Face is divided into three proportion nable Parts; the first contains the Forehead the fecond the Nofe, and the third the Mouth and the Chin.

From the Chin, to the Pit betwirt the Collar-bones, are two lengths of a Nose.

From the Pit betwixt the Collar-bones, to the Bottom of the Breast, one Face.

* From the Bottom of the Breasts, to the *The Apollo bas a Nofe Navel, one Face. more.

* The Apol-* From the Navel to the Genitories, on 10 has half a Nose more: Face.

not to the

and the upper From the Genitories to the upper Part of half of the Venus de Medices is the Knee, two Faces.

to the lower The Knee contains half a Face. part of the Belly, and

From the lower Part of the Knee to the Privy Paris. Ankle, two Faces.

> From the Ankle to the Sole of the Foot half a Face.

> A Man when his Arms are stretch'd out, is, from the longest Finger of his right hand to the longest of his left, as broad as he is long.

> From one Side of the Breafts to the other two Faces.

The Bone of the Arm, call'd Humerus, is the Length ngth of two Faces, from the Shoulder to

From the End of the Elbow to the Root the little Finger, the Bone call'd Cuus, with Part of the Hand, contains two
ces.

From the Box of the Shoulder-blade, to e Pit betwixt the Collar-bones, one Face. If you would be fatisfy'd in the Measures Breadth, from the Extremity of one Finto the other; so that this Breadth shou'd equal to the Length of the Body, you must serve, that the Boxes of the Elbows with the Humerus, and of the Humerus with the oulder-blade, bear the Proportion of half a ce, when the Arms are stretch'd out.

The Sole of the Foot is the fixth Part of Figure.

The Hand is the Length of a Face.

The Thumb contains a Nose.

The Inside of the Arm, from the Place ere the Muscle disappears, which makes Breast, (call'd the Pectoral Muscle) to the Idle of the Arm, four Noses.

from the Middle of the Arm to the Beling of the Hand, five Noses. The longest Toe, is a Nose long.

he two utmost Parts of the Teats, and K

the Pit betwixt the Collar-bones of a Woman, make an equilateral Triangle.

For the Breadth of the Limbs, no pred Measures can be given; because the Measure themselves are changeable, according to the Quality of the Persons; and according to the Movement of the Muscles.

If you wou'd know the Proportions more particularly, you may see them in Paulo Li mazzo: 'tis good to read them, once at least and to make Remarks on them; every Ma according to his own Judgment, and according to the Occasion, which he has so them.

Rule, &c. That is to say, purely of it so without Prudence, and Discretion. The greatest Part of those, who understand it, described firing to practise it too regularly, often make such things as shock the Sight, though the are within the Rules. If all those great Pair ters, who have left us such fair Platform had rigorously observed it in their Figure they had not wholly found their Account it. They had indeed made things more regularly true, but withall very unpleasing. The is great Appearance that the Architests as

Statuaries of former times, have not found

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o their Purpose always; nor have follow'd he Geometrical Part so exactly as Perspective rdains. ForHe who wou'd imitate the Frontificce of the Rotunda according to Perspective, rou'd be grofly deceiv'd; fince the Columns which are at the Extremities have more Dianeter, than those which are in the Middle. The Cornish of the Palazzo Farnese, which nakes so beautifull an Effect below, when iew'd more nearly, will be found not to have s just Measures. In the Pillar of Trajan, we e that the highest Figures are greater than hose below; and make an Effect quite conrary to Perspective, increasing according to he Measure of their Distance. I know there a Rule which teaches a Way of making em in that Manner; and which, though is to be found in some Books of Perspective, t notwithstanding is no Rule of Perspettive. ecause 'tis never made Use of, but onely hen we find it for our Purpose; for if (for Exuple) the Figures which are at the Top of ajan's Pillar, were but as great as those hich are at the Bottom, they wou'd not be rall that against Perspective: and thus we ay say, with more Reason, that it is a Rule Decorum in Perspective, to ease the Sight, d to render Objects more agreeable. 'Tis K 2 on

on this general Observation, that we may establish in Perspective, the Rules of Decorns (or Convenience) whensoever Occasion shall offer. We may also see another Example in the Base of the Farnessan Hercules; which is not upon the Level, but on an easie Declinity on the advanc'd Part, that the Feet of the Figure may not be hidden from the Sight to the End that it may appear more pleasing which the noble Authors of these Thing have done, not in Contempt of Geometry and Perspective, but for the Satisfaction of the Eyes, which was the End they propos'd themselves in all their Works.

We must therefore understand Perspetitions as a Science which is absolutely necessary and which a Painter must not want: You without subjecting our selves so wholly to it as to become Slaves of it. We are to sollow it, when it leads us in a pleasing Way, as shews us pleasing Things; but for some time to forsake it, if it leads us through Min or to a Precipice. Endeavour after the which is aiding to your Art, and convenient but avoid whatsoever is repugnant to it; the 50th Rule teaches.

¶ 126. Let every Member be made for its own He &c. That is to fay, you ought not to

he Head of a young Man on the Body of an Idone; nor make a white Hand for a wi-her'd Body. Not to habit a Hercules in Tafata; nor an Apollo in coarse Stuff. Queens, and Persons of the first Quality, whom you rould make appear Majestical, are not to be no negligently dress'd, or en dishabillee, no nore than old Men: The Nymphs are not be overcharg'd with Drapery. In fine, tall that which accompanies your Figures, aske them known for what effectively they re.

Let the Figures to which Art cannot give a ¶ 128. Wice, imitate the Mutes in their Actions, &c.

Mutes having no other way of speaking, or spressing their Thoughts, but only by their sessures, and their Actions, 'tis certain, that make they do it in a manner more expressive, than sofe who have the Use of Speech: for which cason, the Picture which is mute, ought to mitate them, so as to make it self undersood.

Let the principal Figure of the Subject, &c. ¶ 129. Is one of the greatest Blemishes of a Piure, not to give Knowledge, at the first ght, of the Subject which it represents and truly nothing is more perplexing, than extinguish, as it were, the principal Fi-

K 3 gure,

gure, by the Opposition of some other which present themselves to us, at the fir View, and which carry a greater Lustre. A Orator, who had undertaken to make a Pa negyrick on Alexander the Great, and who ha employ'd the strongest Figures of his Rhen rick in the Praise of Bucephalus, would quite the contrary to that which was exped ed from him; because it would be believe that he rather took the Horse for his Subject than the Master. A Painter is like an Orat in this. He must dispose his Matter in su fort, that all Things may give place to h principal Subject. And if the other Figure which accompany it, and are only as Acco faries there, take up the chief place, and ma themselves most remarkable, either by t Beauty of their Colours, or by the Splend of the Light, which strikes upon them, the will catch the Sight, they will stop it short, a not fuffer it to go farther than themselves, after some confiderable Space of time, tof out that which was not difcern'd at first. I principal Figure in a Picture, is like a King mong his Courtiers, whom we ought to km at the first Glance, and who ought to dimt Lustre of all his Attendants. Those Paint who proceed otherwise, do just like the

who in the Relation of a Story, engage themelves so foolishly in long Digressions, that hey are forc'd to conclude quite another way

han they began.

Let the Parts be brought together, and the 132. Figures dispos'd in Grouppes, &c. I cannot beter compare a Grouppe of Figures, than to a Confort of Voices, which supporting themelves all together by their different Parts, nake a Harmony, which pleasingly fills the Ears, and flatters them; but if you come to eparate them, and that all the Parts are equaly heard, as loud as one another, they will fun you to that degree, that you would fancy your Ears were torn in pieces. 'Tis the ame of Figures; if you so assemble them, that some of them sustain the others, and make them appear; and that all together they make but one entire Whole, then your Eyes will be fully satisfied: But, if on the contrary, you divide them, your Eyes will fuffer by seeing them all together dispers'd, or each of them in particular. All together, because the visual Rays are multiply'd by the Multiplicity of Objects. Each of them in particular; because, if you fix your Sight on one, those which are about it will strike you, and attract your Eyes to them, which ex-K 4

tremely pains them in this fort of Separation, and Diversity of Objects. The Eye, for example, is satisfied with the Sight of one single Grape: and is distracted, if it carries it self at one view, to look upon many several Grapes, which lie scatter'd on a Table. We must have the same regard for the Members; they aggrouppe, and contrast each other in the same manner as the Figures do. Few Painters have observed this Precept as they ought; which is a most solid Foundation for the Harmony of a Picture.

1 137.

The Figures in the Grouppes ought not to have the same Inflections of the Body, &c. Take heed in this Contrast to do nothing that is extravagant; and let your Postures be always natural. The Draperies, and all things that accompany the Figures, may enter into the Contrast with the Members, and with the Figures themselves: And this is what our Poet means in these Words of his Verses, Caeters frangant.

9 145.

One fide of the Picture must not be void, while the other is fill'd, &c. This fort of Symmetry, when it appears not affected, fills the Picture pleasingly; keeps it in a kind of Balance; and infinitely delights the Eyes, which thereby contemplate the Work with more Repose.

As a Play is seldom good, in which there are ¶ 152. oo many Actors, &c. Annibal Caracci did not elieve that a Picture cou'd be good, in which here were above twelve Figures. It was Alano who told our Author this; and from his Mouth I had it. The Reasons which he gave vere, first, That he believ'd there ought not be above three great Grouppes of Figures in my Picture: And fecondly, That Silence and Majesty were of Necessity to be there, to ender it beautiful; and neither the one nor he other cou'd possibly be in a Multitude and Crowd of Figures. But nevertheless, if ou are constrain'd by the Subject; (As for sample, if you painted the Day of Judg-3 ent, the Massacre of the Innocents, a Battel, c) On such Occasions you are to dispose things by great Masses of Lights and Shaows, and Union of Colours, without trouet ling your felf to finish every thing in partilar, independently one of the other, as is ual with Painters of a little Genius; and ile hose Souls are uncapable of embracing a teat Defign, or a great Composition.

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milium circa ludum, Faber imus & unques sprimet, & molles imitabitur ære capillos;

Infelix

Infelix Operis Summâ: quia ponere totum Nesciet.

The meanest Sculptor in th' Æmilian Square, Can imitate in Brass, the Nails and Hair; Expert in Trisses, and a cunning Fool, Able t' express the Parts, but not dispose the Whole. Says Horace in his Art of Poetry.

¶ 162.

The Extremities of the Joints must be seldom bidden, and the Extremities or End of the Fell never, &c. These Extremities of the Joint are as it were the Hafts, or Handles of the Members. For example, the Shoulders, the Elbows, the Thighs, and the Knees. And a Drapery should be found on these Ends the Joints, 'tis the Duty of Science, and Decorum, to mark them by Folds, but wil great Discretion; for what concerns the Fee though they should be hidden by some pu of the Drapery; nevertheless, if they a mark'd by Folds, and their Shape be diffin guish'd, they are suppos'd to be seen. The Word never, is not here to be taken in the strictest Sense; he means but this, so rare that it may feem we should avoid all 000 fions of dispensing with the Rule.

The Figures which are behind others, have ¶ 164. neither Grace nor Vigour, &c. Raphael and Julio Romano, have perfectly observ'd this Maxim: and Raphael especially in his last Works.

Avoid also those Lines and Out-lines which ¶ 169. are equal, which make Parallels, &c. He means principally to speak of the Postures so order'd, that they make together those Geometrical Figures which he condemns.

Be not so strictly tied to Nature, &c. This ¶ 176. Precept is against two Sorts of Painters; first, against those who are so scrupulously tied to Nature, that they can do nothing without her; who copy her, just as they believe they fee her, without adding, or retrenching any thing, though never fo little, either for the Nudities, or for the Draperies. And secondly, against those who paint every thing by Practice, without being able to subject themselves to retouch any thing, or to examine by the Nature. These last, properly speaking, are the Libertines of Painting; as there are Libertines of Religion, who have no other Law but the Vehemence of their Inclinations, which they are refolv'd not to overcome: And in the same Manner the Libertines of Painting, have no other Model but a RhodoRhodomontado Genius, and very irregular, which violently hurries them away. Tho' these two Sorts of Painters, are both of them in vicious Extremes; yet nevertheless, the former Sort seems to be the more supportable; because though they do not imitate Nature, as she is accompanied by all her Beauties, and her Graces; yet at least they imitate that Nature, which we know, and daily see. Instead of which, the others shew us a wild or savage Nature, which is not of our Acquaintance, and which seems to be of a quite new Creation.

¶ 178.

Whom you must have always present, as a Witness to the Truth, &c. This Passage seems to be wonderfully well said. The nearer a Picture approaches to the Truth, the better it is; and though the Painter, who is its Author, be the first Judge of the Beauties which are in it, he is nevertheless oblig'd not to pronounce it, till he has first consulted Nature, who is an irreproachable Evidence, and who will frankly, but withal truly, tell you its Desects and Beauties, if you compare it with her Work.

¶ 188. And of all other Things which discover to us the Thoughts and Inventions of the Græcians, &c. As good Books, such as are Homer and

Pau-

Pausanias. The Prints which we see of the Antiquities, may also extremely contribute to form our Genius, and to give us great Ideas; in the same manner as the Writings of good Authors, are capable of forming a good Style, in those who are desirous of writing well.

If you have but one single Figure to work up-¶ 193.

on, &c. The Reason of this is, That there being nothing to attract the Sight but this only Figure, the visual Rays will not be too much divided by the Diversity of Colours and Draperies; but only take heed to put in nothing, which shall appear too sharp or too hard; and be mindful of the 41st Precept, which says, that two Extremities are never to touch each other, either in Colour, or in Light; but that there must be a Mean, partaking of the one and of the other.

Let the Draperies be nobly spread upon the Bo-¶ 195.

dy; let the Folds be large, &c. As Raphael

practis'd, after he had forsaken the Manner of

Pietro Perugino, and principally in his latter

Works.

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And let them follow the Order of the Parts, ¶ 196. &c. As the fairest Pieces of Antiquity will shew us. And take heed, that the Folds do not only follow the Order of the Parts, but that they also mark the most considerable

Muscles &

Muscles; because that those Figures, when the Drapery and the Naked Part are seen both together, are much more graceful than the other.

¶ 200.

Without sitting too streight upon them, &c. Painters ought not to imitate the Ancients in this Circumstance. The ancient Statuaries, made their Draperies of wet Linen, on purpose to make them fit close and streight to the Parts of their Figures; for doing which they had great Reason; and in following which the Painters would be much in the Wrong: and you shall see upon what Grounds Those great Genius's of Antiquity, finding that it was impossible to imitate with Marble the Finencis of Stuffs or Garments, which is not to be discern'd but by the Colours, the Reflexes, and more especially by the Lights and Shadows; finding it (I fay) out of their Power to dispose of those things, thought they could not do better, nor more prudentially, than to make use of such Draperies, a hinder'd not from feeing through their Folds, the Delicacy of the Flesh, and the Purity of the Out-lines; things, which truly speaking, they possest in the last Persection, and which in all Appearance were the Subject of their chief Study. But Painters, on the contrary, who

who are to deceive the Sight, quite otherwife than Statuaries, are bound to imitate the different Sorts of Garments, fuch as they naturally feem; and fuch as Colours, Reflexes, Lights and Shadows (of all which they are Masters) can make them appear. Thus we fee that those who have made the nearest Imitations of Nature, have made Use of such Stuffs (or Garments) which are familiar to our Sight; and these they have imitated with fo much Art, that in beholding them we are pleas'd that they deceive us; fuch were Titian. Paul Veronese, Tinturet, Rubens, Van Dyck, and the rest of the good Colourists, who have come nearest to the Truth of Nature. Instead of which, others who have scrupulously tied themselves to the Practice of the Ancients, in their Draperies, have made their Works crude and dry; and by this means have found out the lamentable Secret, how to make their Figures harder than even the as Marble it self; As Andrea Mantegna, and Pids, etro Perugino have done; and Raphael also had of much of that Way in his first Works, in which we behold many small Foldings often repleated, which look like so many Whipeir cords. - 'Tis true these Repetitions are seen in ny, the Ancient Statues, and they are very proper

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there: Because they who made Use of wet Linen, and close Draperies, to make their Figures look more tender, reasonably foresaw, that the Members would be too naked, if they left not more than two or three Folds, fuch as those Sorts of Draperies afford them, and therefore have us'd those Repetitions of many Folds; yet in fuch a Manner, that the Figures are always foft and tender, and thereby feem opposite to the Hardness of Marble, Add to this, that in Sculpture, 'tis almost impossible, that a Figure cloath'd with coarse Draperies, can make a good Effect on all the Sides; and that in Painting, the Draperies, of what Kind foever they be, are of great Advantage, either to unite the Colours and the Grouppes, or to give fuch a Ground, as one would wish to unite, or to separate; or farther to produce such Reflections as set off; or for filling void Spaces; or in short, for many other Advantages, which help to deceive the Sight, and which are no ways necessary to Sculptors, fince their Work is always of Relievo.

Three things may be inferr'd from what I have faid, concerning the Rule of Draperies. First, that the Ancient Sculptors had reason to cloath their Figures as we see them. Secondly, that Painters ought to imitate them in the Order

der of their Folds, but not in their Quality, in their Number. Thirdly, that Sculptors oblig'd to follow them as much as they , without defiring to imitate unprofitably, improperly the Manner of the Painters, making many ample Folds, which are inferable Hardnesses, and look more like a ock, than a natural Garment.

ethe 211th Remark about the Middle of it. And if the Parts be too much distant from \$\quad 202. th other, &c. 'Tis with Intent to hinder We have faid in the Rule of Grouppes) evifual Rays, from being too much divided; d that the Eyes may not fuffer, by looking so many Objects, which are separated. ido was very exact in this Observation. ein the Text the End of the Rule, which ates to Draperies.

And as those Limbs and Members which ¶ 204. exprest by few and large Muscles, &c. phael in the Beginning of his Painting, somewhat too much multiply'd the Folds; ause being with Reason charm'd with the wes of the Ancients, he imitated their auties fomewhat too regularly; but having twards found, that this Quantity of Folds ter'd too much upon the Limbs, and took that Repose and Silence, which in Pain-L

ting are so friendly to the Eyes; he mad Use of a contrary Conduct, in the Work which he painted afterwards; which was that time, when he began to understand the Effect of Lights, of Grouppes, and the On positions of the Lights and Shadows; soth he wholly chang'd his Manner, (this was bout eight Years before his Death) at though he always gave a Grace to whatform he painted, yet he made appear in his latt Works, a Greatness, a Majesty, and a Ha mony, quite other than what we see in he shift Manner: And this he did by lesseningth He Number of his Folds, making them mo large, and more opposing them, and by m king the Masses of the Lights and Shado greater, and more difentangl'd. Take t Pains to examine these his different Manne he in the Prints which we fee of that Great Me

As supposing them to be Magistrates, the it Draperies ought to be large, &cc. Yet m not your Draperies so large, that they may big enough to cloath four or five Figur as fome there are who follow that Meth And take heed, that the Foldings be natu and fo dispos'd, that the Eye may be dired fth to discover the Folds, from the beginning them to the End. By Magistrates he me

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all great and grave Persons, and such as are dvanc'd in Age.

If Ladies or Damfels, light and foft, &c. ¶ 211. By this Name of Ladies, Maids or Damfels, e means all young Persons, slender, finely hap'd, aery and delicate. Such as are Nymphs nd Naiades, and Fountains. Angels are also omprehended under this Head, whose Dravery should be of pleasing Colours, and reimbling those which are seen in the Heaens, and chiefly when they are suspended in he Air. They are only such Sorts of light Habits as are Subject to be ruffl'd by the Winds, which can bear many Folds; yet so that they my be freed from any Hardnesses. 'Tis easie or every one to judge, that betwixt the Draeries of Magistrates, and those of young Maids, here must be some Mediocrity of Folds, such are most commonly seen and observ'd; as the Draperies of a Christ, of a Madonna, of King, a Queen, or a Dutchess, and of other ersons of Consideration and Majesty; and losealso who are of a middle Age; with this istinction, that the Habits must be made ore or less rich, according to the Dignity the Persons; and that Cloth Garments may distinguish'd from those of Silk, Seuttin om Velvets, Brocard from Embroidery, and that

that in one Word, the Eye may be deceiv'd by the Truth, and the Difference of the Stuffs. Take Notice, if you pleafe, that the light and tender Draperies having been only given to the Female Sex, the Ancient Scalptors have avoided, as much as they could, to cloath the Figures of Men, because they thought (as we have formerly faid) that it Sculpture Garments could not be well imitated, and that great Folds made a very bad Ef fect. There are almost as many Examples of this Truth, as amongst the Ancients there are Statues of naked Men. I will name only that of Laocoon, which according to all Pro bability ought to have been cloath'd: Andi Effect, what Likelihood can there be, that he the Son of a King, and the Priest of Apoll should appear naked in the actual Ceremon of Sacrifice? For the Serpents pass'd from the Isle of Tenedos to the Trojan Shore, and he furpriz'd Laocoon, and his Sons, while the were facrificing to Neptune on the Sea Short as Virgil witnesses in the second of his Anaid Notwithstanding which, the * Sculptons who were Authors of this noble Work, h

well confider'd, that they could not give

Vestments suitable to the Quality of the Pe

* Polydorus, Athenodorus, and Agefander, all Rhodians.

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Heap of Stones, whose Mass would rather he like a Rock, than those three admirable Figures, which will ever be the Admiration of all Ages. And for this Reason, of two Inconveniencies, they judg'd that of Draperies, to be greater than that which was against the Truth it self.

This Observation well confirms what I have aid in the 200th Remark. It feems to me, that tdeserves you should make some Reflection mit; and to establish it the better in your Mind, I will tell you, that Michael Angelo, ollowing this Maxim, has given the Prophets which he painted in the Chappel of the Pope, ich Draperies whose Folds are large, and shole Garments are coarse: instead of which he Moses, which he has made in Sculpture, is abited with a Drapery much more close to he Parts, and holding more of the Ancients. Vevertheless he is a Prophet, as well as those the Chappel, a Man of the same Quality, id to whom Michael Angelo ought to have iven the same Draperies, if he had not been inder'd by those very Reasons, which have en given you.

The Marks or Enfigns of Virtues, &c. ¶ 215. hat is to fay of the Sciences and Arts. The talians call a Man a Vertuoso, who loves the noble

noble Arts, and is a Critick in them. And amongst our French Painters, the Word Ver tueux, is understood in the same Signification.

But let not the Work be too much enrich 9217. with Gold or Jewels, &c. Clemens Alexandri-

Lib. 2. Px- nus relates, That Apelles having seen a Helen dag.cap.12. which a young Scholar of his had made, and ad orn'd with a great Quantity of Golden Orno ments and Jewels, said to him, My good Friend

> though thou couldst not make her Beautiful, a least thou hast made ber Rich. Besides tha these glittering things in Painting, as preciou Stones prodigally strew'd over the Habits are destructive to each other, because the draw the Sight to several Places at the sam time, and hinder round Bodies from turning

> and making their due effect; 'tis the ver Quantity which often makes us judge that

> they are false. And besides, it is to be pro fum'd, that precious things are always rare

Corinna, that learned Theban Lady, reproach' Plutarch. Pindar, whom she had five times overcom

in Poetry, that he scatter'd through all h Works the Flowers of Parnassus too prod

gally; saying to him, That Men sow'd will the Hand, and not with the Sack: for which

Reason a Painter ought to adorn his Vel ments with great Discretion. And precion

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cones look exceedingly well, when they are t in those Places which we would make to ome out of the Picture; as for Example, on Shoulder, or an Arm, to tie some Drapery which of it felf is of no ftrong colouring. They do also perfectly well with white, and other light Colours, which are us'd in bringing the Parts or Bodies forward; because lewels make a Show, and glitter through the Opposition of the great Lights in the deep Brown, which meet together.

Tis very expedient to make a Model of those 220. things which we have not in our Sight, and whose Nature is dissicult to be retain'd in the Memory, &c. As for Example, the Grouppes of many Figures, the Postures difficult to be long kept, the Figures in the Air, in Ciclings, or much rais'd above the Sight; and even of Animals, which are not easily to be dispos'd.

By this Rule we plainly fee, how necessary it is for a Painter to know how to Model, and to have many Models of foft Wax. Paul Veronese had so good Store of them, with so great a Quantity of different Sorts, that he would paint a whole Historical Composition on Perspective Plan, how great and how diverfified soever it were. Tintoret practis'd the L4 fame

fame; and Michael Angelo (as Giovan. Bapt, ap

Armenini relates) made use of it, for all the Figures of his Day of Judgment. 'Tis not that I would advise any one who would make any very confiderable Work, to finish after these Sorts of Models; but they will be of vast Use and Advantage to see the Masses of great Lights, and great Shadows, and the El fect of the Whole-together. For what remains, you are to have a * Layman almost as Webig as the Life, for every Figure in particular, besides the natural Figure before you, on which you must also look and call it for a second call it for which you must also look, and call it for a for Witness, which must first confirm the thing to you, and afterwards to the Spectators as it is in Reality.

* A Figure made of Wood or Cork, turning upon Foints.

> You may make Use of these Models with Delight, if you fet them on a Perspective Plan, which will be in the Manner of a Table made on Purpose. You may either raise, or let it down, according to your Convenience; and if you look on your Figures, through a Hole, fo contriv'd, that it may be mov'd up and down, it will serve you for a Point of Sight, and a Point of Distance, when you have once fix'd it.

The same Hole will farther serve you, to fet your Figures in the Cieling, and disposit

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upona Grate of Iron-wire, or supported in the hii, by little Strings rais'd at Discretion; or wboth Ways together.

You may joyn to your Figures what you efitting, provided, that the whole be proortion'd to them; and in short, what you our self may judge to be of no greater Biges than theirs. Thus, in whatsoever you o, there will be more of Truth feen, your Vork it self will give you infinite Delight, nd you will avoid many Doubts and Diffiulties, which often hinder you; and chiefly or what relates to lineal Perspective, which ou will there infallibly find, provided that you member to Proportion all things to the reatness of your Figures, and especially the oints of Sight and of Distance; but for hat belongs to aerial Perspective, that not ing found, the Judgment must supply it. intoret (as Ridolphi tells us in his Life) had ade Chambers of Board and Pastboard, proortion'd to his Models, with Doors and Winws, through which he distributed on his gures artificial Lights, as much as he thought asonable, and often pass'd some Part of the ight, to confider and observe the Effect of his Compositions. His Models were two ot high.

1 221

- We are to consider the Places where we lay the Scene of the Picture, &c. This is what Monsieur de Chambray calls, to do things according to Decorum. See what he fays of it, in the Interpretation of that Word, in his Book of the Perfection of Painting. 'Tis not fuffcient, that in the Picture there be nothing found which is contrary to the Place, where the Action which is represented, passes; but we ought besides, to mark out the Place, and make it known to the Spectator by some particular Address, that his Mind may not be put to the Pains of discovering it; as whether a be Italy, or Spain, or Greece, or France; whe ther it be near the Sea-shore, or the Banks of fome River; whether it be the Rhine, or the Lorre; the Po, or the Tyber; and fo of o ther things, if they are essential to the Hillo " Nealces, a Man of Wit, and an inge

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Lib. 25. 12. 6 nious Painter (as Pliny tells us) being t

ce paint a Naval Fight, betwixt the Egyptian

and the Persians; and being willing to make

ce it known, that the Battle was given uponth

" Nile, whose Waters are of the same Color

with the Sea, drew an Ass drinking on the

Banks of the River, and a Crocodile endeavout

ing to surprize bim.

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Let a Nobleness and Grace, &c. It is diffi- \$ 222. cult enough to fay what this Grace of Painting is; 'tis to be conceiv'd and understood, much more easily than to be explain'd by Words. It proceeds from the Illuminations of an excellent Mind (not to be acquir'd) by which we give a certain Turn to Things, which makes them pleasing. A Figure may be defign'd with all its Proportions, and have all its Parts regular: which, notwithstanding all this, shall not be pleasing, if all those Parts are not put together in a certain manner, which attracts the Eye to them, and holds it fix'd upon them: For which reason, there is a Difference to be made betwixt Grace and Beauty. And it feems that Ovid had a mind to distinguish them, when he said (speaking of Venus)

Multaque cum formâ gratia mista fuit.

Amatchless Grace was with her Beauty mix'd.

And Suetonius speaking of Nero, says, he was rather Beautiful than Graceful. Vultu pulchro, magis quam venusto. How many fair Women do we see, who please us much less than others, who have not such beautiful Features?

tures? 'Tis by this Grace that Raphael in made himself the most renown'd of all the ! talians, as Apelles by the same means carry'd it above all the Greeks.

¶ 233.

This is that in which the greatest Difficulty consists, &c. For two Reasons, 1st because great Study is to be made, as well upon the ancient Beauties, and noble Pictures, as upon Nature it self: and 2dly because that Part de pends entirely on the Genius, and seems to be purely the Gift of Heaven, which we have receiv'd at our Birth: upon which Account our Author adds, Undoubtedly we see but few whom in this particular, Jupiter has regarded with a gracious Eye; so that it belongs only to those elevated Souls, who partake somewhat of Divinity, to work such mighty Wonders Though they who have not altogether received from Heaven this precious Gift, cannot ace quire it without great Labour; nevertheles 'tis needfull in my Opinion, that both the one and the other should perfectly learn the Character of every Passion.

All the Actions of the sensitive Appetite are in Painting call'd Passions, because the Soulis In agitated by them, and because the Body suffers through them, and is fenfibly alter'd N They are those divers Agitations and different

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Motions of the Body in general, and of every one of its Parts in particular, that our excelent Painter ought to understand; on which eought to make his Study; and to form to himself a perfect Idea of them. But it will e proper for us to know in the first Place, hat the Philosophers admit eleven, Love, Hared, Defire, Shunning, Joy, Sadness, Hope, Despair, Boldness, Fear and Anger. Painters have multiply'd them not only by heir different Degrees, but also by their diffeent Species; for they will make, for Examie, fix Persons in the same Degree of Fear, who shall express that Passion all of them ifferently. And 'tis that Diversity of Species which distinguishes those Painters who are ah Artists, from those whom we may call Mannerists, and who repeat five or fix times wer in the same Picture the same Airs of a Head. There are a vast Number of other assions, which are as the Branches of those which we have nam'd: we might for Examk, under the Notion of Love, comprehend Grace, Gentleness, Civility, Careffes, Emand without examining whether all these bings which Painters races, Kisses, Tranquillity, Sweetness &c. Name of Passions, can be reduc'd to those of no marchibi the the Philosophers, I am of Opinion, that eve ry one may use them at his Pleasure; and that he may study them after his own manner, the Name makes nothing. One may even make Passions of Majesty, Fierceness, Dislatisfaction, Care, Avarice, Slothfulness, Envy, and many other things like thefe. These Pass fions (as I have faid) ought to be learnt from the Life it felf, or to be studied on the Ancient Statues, and excellent Pictures: we ough to fee, for Example, all things which belong to Sadness, or serve to express it; to design them carefully, and to imprint them in our Memories after fuch a Manner, as we may distinctly understand seven or eight kinds of them more or less, and immediately after draw them upon Paper, without any other Original, than the Image which we have conceiv'd of them. We must be perfect Master of them, but above all, we must make sur of possessing them throughly. We are to know, that it is such or such a Stroke, of fuch a Shadow, stronger or weaker, which make fuch or fuch a Passion, in this or tha Degree. And thus if any one should ask you what makes in Painting the Majesty of a King the Gravity of a Hero, the Love of a Christ the Grief of a Madonna, the Hope of the 900

good Thief, the Despair of the bad one, the Grace and Beauty of a Venus, and in fine the Character of any Passion whatsoever, you may answer positively, on the Spot, and with Assurance, that it is such a Posture, or such Lines in the Parts of the Face, form'd of fuch or such a Fashion, or even the one and the other both together: for the Parts of the Body separately, make known the Passions of the Soul, or else conjointly one with the other. But of all the Parts, the Head is that which gives the most of Life, and the most of Grace to the Passion, and which alone contributes more to it, than all the rest together. The others separately can onely express some certain Passions, but the Head expresses all of them; nevertheless there are some which are more particular to it; as, for Example, Humility, which it expresses by the Stooping or bending of the Head. Arrogance, when it is lifted, or as we fay, toss'd up. Languishment, when we hang it on one Side, or lean it upon one Shoulder. Obstinacy (or as the French calls it Opiniatrete,) with a certain stubborn, unruly, barbarous, Humour, when tis held upright, stiff and poiz'd betwixt the Shoulders. And of the rest, there are mamy Marks, more easily conceiv'd, than they can be express'd; as Bashfulness, Admiration, Indignation, and Doubt. 'Tis by the Head that we make known more visibly our Supplications, our Threatnings, our Mildness, our Haughtiness, our Love, our Hatred, our Joy, our Sadness, our Humility; in fine, 'tis enough to see the Face and to understand the Mind at half a Word. Blushing and Paleness speak to us, as also the Mixture of them both.

The Parts of the Face do all of them contribute to expose the Thoughts of our Hearts; but above the rest, the Eyes, which are as it were the two Windows, through which the Soul looks out and shows it self. The Pasfions which they more particularly express, are Pleasure, Languishment, Disdain, Severity, Sweetness, Admiration and Anger. Joy and Sadness may bear their Parts, if they did not more especially proceed from the Eyebrows and the Mouth. And the two Parts last nam'd agree more particularly in the Expression of those two Passions; neverthelesis you joyn the Eyes as a third, you will have the Product of a wonderful Harmony for all the Passions of the Soul.

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The Nose has no Passion which is particular to it, it onely lends its Assistance to the other before

fore-nam'd, by the firetching of the Norile, which is as much mark'd in Joy, as it in Sadness. And yet it feems, that Scorn akes us wrinkle up the Nose, and stretch e Noftrils also, at the same time, drawing the upper Lip to the Place which is near e Corners of the Mouth. The Ancients ade the Nose the Seat of Derision; eam suble irrifioni dicaverunt, says Pliny; that is, ey dedicated the Nose to a cunning fort of lockery. We read in the 3d. Satyr of Perfius, Difce, sed ira cadat Naso, rugosaque sanna. ern, but let your Anger fall from your ofe, and the fneering Wrinkles be difmoun-And Philostratus in the Picture of Pan, om the Nymphs had bound, and scornfully fulted over, fays of that God; " that before this, be was accustom'd to sleep with a peaceable Nofe, foftning in his Slumbers the Wrinher of it, and the Anger which commonly mounted to that Part; but now his Nostril's were widen'd to the last Degree of Fury. rmy own Part, I should rather believe that Nose was the Seat of Wrath in Beasts, nin Mankind; and that it was unbecoming my God but only Pan, who had very much the Beast in him, to wrinkle up his Nose in whike other Animals. The moving of the

the Lips ought to be but moderate, if it be in Conversation, because we speak much more by the Tongue than by the Lips: And if you make the Mouth very open, 'tis only when you are to express the Violence of Passion

and more properly of Anger.

For what concerns the Hands, they at the Servants of the Head, they are his We pons and his Auxiliaries; without them the Action is weak, languishing, and half dea Their Motions, which are almost infinite make innumerable Expressions. Is it it by them, that we defire, that we hope, the we promise, that we call towards us, and the we reject? Besides, they are the Instrument of our Threats, of our Petitions, of the Ho ror which we show for things, and of t Praises which we give them. By them fear, we ask Questions, we approve, and refuse, we show our Joy, and our Sadus our Doubts, and our Lamentations, our G cernments of Pity, and our Admirations. fhort, it may be said, that they are the 4 guage of the Dumb, that they contributes a little to the speaking of the universal Ton common to all the World, which is that Painting. willer from Literace

Now to tell you how these Parts are to be lipos'd, so as to express the different Paffions, simpossible; no precise Rules can be given of both because the Task it felf is infinite, and also because every one is left to the Contuct of his own Genius, and to the Fruit of is former Studies; only remember to be careill that all the Actions of your Figures must e natural. " It seems to me (fays Quintilian speaking of the Passions) That this Part, which is so noble, and so great, is not altogether unaccessible; and that an easie way may be found to it; 'tis to confider Nature, and to copy her; for the Spectators are satisfied, when in artificial things they can discern that Nature, which they are accustom'd to behold". This Passage of Quintilian is perdily explain'd by the Words of an excellent laster, which our Author proposes to us for Rule: they are these which follow. That fudied Motions of the Soul, are never so utural, as those which we see in the Transport fatrue Passion. These Motions will better cexpress'd, and be much more natural, if we ter into the fame Thoughts, become of the me Piece, and imagine our felves to be in the me Circumstances with those whom we ould represent. " For Nature (fays Horace M 2 112

" in his Art of Poetry) disposes the Inside of Mankind to all forts of Fortunes; sometimes se she makes us contented, sometimes she drives us into Choler, and sometimes she so oppresses us with Grief, that she seems to tread us down and plunge us into mortal Anxieties; and on all these Occasions, she drives outwards the " Motions of the Heart by the Tongue, which is " ber Interpreter." Now instead of the Tongne let the Painter say by the Actions, which are her Interpreters. "What means have we " (fays Quintilian,) to give a Colour to athing if we have not the same Colour? 'tis necessa ce ry that we our selves should first be touch " with a Passion before we endeavour to move continues he others with it. And how (continues he can we be touch'd, since the Passions are not in " our Power? This is the way in my Opinion We must form to our selves the Visions and l " mages of absent things, as if they were in to ality before our Eyes; and he who conceive these Images with the greatest Strength of I " magination, shall possess that Part of th " Passions with the most Advantage, and the " greatest Ease." But we must take care I have already faid) that in these Visions, th Motions may be natural; for there are for who imagine, they have given abundance Lig

Light to their Figures, when they have made them do violent and extravagant Actions; which we may more reasonably call the Conulfions, or Contorfions of the Body, than the Paffions of the Mind; and by this means they ften put themselves to much Pains, to find strong Passion, where no Passion is requir'd. dd to all that I have faid, concerning the Pattions, that we are to have a very ferious reand to the Quality of the Persons who are to e express'd in Passions. The Joy of a King aght not to refemble that of a Serving-man: and the Fierceness of a private Soldier must not elike that of an Officer. In these Differensconfists all the Fineness and Delicacy of the essions. Paulo Lomazzo has written at large very Passion in particular, in his second look; but beware you dwell not too long upit, and endeavour not to force your Ge-US.

Some Reliques of it took Sanctuary under ¶ 247.

round, &c. All the ancient Painting that

is in Italy perish'd in the Invasion of the

lims and Goths, excepting those Works

lich were hidden under Ground, or there

inted; which, by reason they had not been

ich expos'd to view, were preserv'd from

c Insolence of those Barbarians.

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¶ 256.

The Cromatique Part, or Colouring, &c The third and last Part of Painting, is call the Cromatique, or Colouring. Its Object Colour: for which Reason, Lights and Sha dows are therein also comprehended, which are nothing else but White and Brown (Dark,) and by Consequence have their Place among the Colours. Philostratus fays, in h Life of Apollonius, " that That may be tru call'd Painting, which is made only withth c Colours, provided the Lights and Shadon be observ'd in it: for there we behold the m ce Resemblance of things with their Beauties; also see the Passions, though without oth Colours: so much of Life may be also express in it, that we may perceive even the ve Bloud: the Colour of the Hair, and of t Beard, are likewise to be discern'd, and cc can distinguish (without Confusion) thesa from the black, and the young from the ol the Differences between the white and t ce flaxen Hair; we distinguish with Ease ce twixt the Moors and the Indians; not on by the Camus Nofes of the Blacks, their wo " ly Hair, and their high Jaws, but also ce that black Colour which is natural to the We may add to what Philostratus has fa that with two Colours only, (the Light a

he Dark) there is no Sort of Stuff or Habit but may be imitated. We say then, that the Colouring makes its Observations on the Mass or Bodies of the Colours, accompany'd with Lights and Shadows, more or less evient by Degrees of Diminution, according to he Accidents. First, of a luminous Body; as or Example, the Sun or a Torch. Secondly, of a diaphanous or transparent Body, which is etwixt us and the Object, as the Air, either oute or thick, or a red Glass, &c. Thirdly, of a folid Body illuminated, as a Statue of white Marble, a green Tree, a black Horfe, &c. Fourthly, from his Part, who regards he Body illuminated, as beholding it either near, or at a Distance, directly in a right Angle, or aside in an obtuse Angle, from the top to the bottom, or from the bottom to the op. This Part, in the Knowledge which it has of the Virtue of Colours, and the Friendhip which they have with each other, and alhtheir Antipathies, comprehends the Strength, the Relievo, the Briskness, and the Delicacy which are observ'd in good Pictures. The Management of Colours, and the Labour depend also on this last Part.

Her Sister, &c. That is to say, the De- 1 263. Ign or Drawing, which is the second Part of

¶ 283.

Painting; which consisting only of Lines stands altogether in need of the Colouring to appear. 'Tis for this Reason, that our Author calls this Part her Sisters Procurer, that is, the Colouring shows us the Design, and makes us fall in Love with it.

Here are three Theorems successively following which our Author proposes to us, that from thence we may draw some Conclusions. You may likewise find others, which are in the Nature of so many Propositions, to which we ought to agree, that from thence we may draw the Precepts contain'd in the following Parto this Treatise; they are all founded on the Sense of Seeing.

¶ 280. Which should be the most, &c. See the Remark of Number 152.

That light Bodies may have a sufficient Mass or breadth of Shadow, to sustain 'em, &c That is properly to say, that after the great Lights, there must be great Shadows which we call Reposes: because in Reality the Sight would be tired, if it were attracted by a Continuity of glittering Objects. The Lights may serve for a Repose to the Darks and the Darks to the Lights. I have said in another Place, that a Grouppe of Figures ough

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obe confider'd as a Choir of Musick, in which he Bases support the Trebles, and make them o be heard with greater Pleasure. These leposes are made two several Ways, one of hich is Natural, the other Artificial. The Vatural is made by an Extent of Lights or of hadows, which naturally and necessarily folw folid Bodies: or the Masses of folid Bois aggroupp'd, when the Light strikes upon em. And the Artificial confists in the Bois of Colours, which the Painter gives to crain things, fuch as pleases him; and comofes them in such a Manner, that they do oliniury to the Objects which are near them. Drapery (for Example) which is made yelw, or red, on some certain Place, in anoer Place may be brown, and will be more itable to it, to produce the Effect requir'd. Veare to take Occasion, as much as possiwe can, to make Ule of the middle we fpeak, at to find the Repose of which we speak, the Shadow, which nawe can, to make Use of the first Manner, the Light and by the Shadow, which nataly accompany folid Bodies. But fince the bjects on which we work are not always to bjects on which we work are not always to rourable to dispose the Bodies as we desire, it go by the Bodies of Colours, and put into the Places as expect to be darken'd. Dranech Places as ought to be darken'd, Drapegh b rics

ries, or other things, which we may suppose to be naturally brown and sully'd, which will produce the same Effect, and give him the same Reposes as the Shadows would do, which could not be caus'd by the Disposition of the Objects.

Thus an understanding Painter will make his Advantages both of the one Manner and the other. And if he makes a Defign to be grav'd, he is to remember, that the Graven dispose not their Colours as the Painters do and that by consequence he must take Occa fion to find the Reason of his Design, in the natural Shadows of the Figures, which h has dispos'd to cause the Effect. Rubens ha given us a full Information of this in tho Prints of his, which he caus'd to be engrav'd and I believe that nothing was ever feen mor beautifull in that kind: the whole Know ledge of Grouppes, of the Lights and Sha dows, and of those Masses, which Titiancal a Bunch of Grapes, is there expos'd so clear to the Sight, that the View of those Print and the carefull Observation of them, mig very much contribute to the forming of able Painter. The best and fairest of thema graven by Vosterman, Pontius, and Bolfon 'all of them admirable Gravers, whose Wor Rube 725

Rubens himself took Care to oversee; and which without doubt you will find to be excellent, if you examine them. But expect not there the Elegance of Design, nor the Correliness of the Out-lines.

Tisnot but the Gravers can, and ought to imitate the Bodies of the Colours by the Degrees of the Lights and Shadows, as much as they shall judge that this Imitation may produce a good Effect. On the contrary, 'tis impossible, in my Opinion, to give much Strength to what they grave, after the Works of the School of Venice (and of all those who have had the Knowledge of Colours, and of the Contrast of the Lights and Shadows) without imitating in some fort the Colour of the Objects, according to the Relation which they have to the Degrees of White and Black. We see certain Prints of good Gravers diffetent in their Kinds, where these things are observ'd, and which have a wonderful Strength. And there appears in publick, of ate Years, a Gallery of Arch-duke Leopold, which though very ill graven, yet shows some Part of the Beauty of its Originals, because the Gravers who have executed it (though otherwise they were sufficiently ignorant) have observ'd in almost the greatest Parts of their Prints. Prints, the Bodies of Colours, in the Relation which they have to the Degrees of the Lights and Shadows. I could wish the Gravers would make some Reflection upon this whole Remark; 'tis of wonderful consequence to them; for when they have attain'd to the Knowledge of these Reposes, they will easily resolve those Difficulties which many times perplex them; and then chiefly, when they are to engrave after a Picture, where neither the Lights and Shadows, nor the Bodies of the Colours are skilfully observ'd, though in its other Parts the Picture may be well perform'd.

¶ 286. As in a Convex Mirror the collected Rays strike stronger, &c. A Convex Mirror alters the Objects which are in the middle, so that it seems to make them come out from the superficies. The Painter must do in the same manner, in respect of the Lights and Shadows of his Figures, to give them more Relievo and more Strength.

While the Goings off are more and more broken and faint, as they approach to the Extremities, &c. 'Tis the Duty of a Painter, even in this also, to imitate the Convex Mirror, and to place nothing which glares either in Colour or in Light, at the Borders of his Picture, for

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which, there are two Reasons: the first is, hat the Eye at the first View directs it self to he midst of the Object, which is presented to , and by consequence, must there necessariwind the principal Object, in order to its latisfaction. And the other Reason is, that he Sides or Borders being overcharg'd with strong and glittering Work, attract the Eyes hither, which are in a kind of Pain, not to chold a Continuity of that Work, which is othe Sudden interrupted, by the Borders of he Picture; instead of which the Borders beighten'd, and eas'd of fo much Work, he Eye continues fixt on the Center of the lidure, and beholds it with greater Pleasure. lisfor the same Reason, that in a great Com-Tisfor the same Reason, that in a great Com-ostion of Figures, those which coming most orward, are cut off by the Bottom of the dure, will always make an ill Effect.

A Bunch of Grapes, &c. 'Tis sufficiently 329. of manifest, that Titian by this judicious and failiar Comparison, means, that a Painter ought collect the Objects, and to dispose them in chamanner, as to compose one Whole; the veral contiguous Parts of which, may be alighten'd, many shadow'd, and others of when Colours to be in the Turnings; as on Bunch of Grapes, many Grapes, which are

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the Parts of it, are in the Light, many in the Shadow, and the rest faintly colour'd to make them go farther back. Titian once told Time ret, That in his greatest Works, a Bunch of Grapes had been his principal Rule, and his sure Guide.

¶ 330.

Pure, or unmix'd White, either draws an Object nearer, or carries it off to farther distance. It draws it nearer with Black, and throws it backward without it, &c. All agree, that White can subsist on the fore-ground of the Picture, and there be us'd without mixture the Question therefore is to know, if it can qually subsist and be plac'd in the same manner upon that which is backward, the Light being universal, and the Figures suppos'd in Campaign and open Field.

Our Author concludes affirmatively; and the Reason on which he establishes his Rules this; That there being nothing which partakes more of the Light than Whiteness, at the Light being capable of subsisting welling Remoteness (or at a long distance, as we daily see in the rising, and setting of the Sun) follows, that White may subsist in the same manner. In Painting, the Light and a white Colour are but one and the same thing. As to this, that we have no Colour, which more resemble.

membles the Air than White, and by confequence no Colour which is lighter; from whence it comes, that we commonly fay, the Air is heavy, when we fee the Heavens coer'd with black Clouds, or when a thick Fog takes from us that Clearness, which makes the Lightness or Serenity of the Air. Titian, Tintoret, Paul Veronese, and all those who best understood Lights, have observ'd it othis manner, and no Man can go against his Precept, at least without renouncing any skill in Landscape, which is an undoubted Confirmation of this Truth. And we see that the great Masters of Landscape, have folow'd Titian in this, who has always employ'd rown and earthly Colours upon the forepart, and has reserv'd his greatest Lights for demotenesses, and the back Parts of his Landscapes.

White cannot maintain it self in Remotenesses, it is cause it is ordinarily us'd to bring the Obcasts nearer, on the advanc'd Part. 'Tis true,
that so it is us'd, and that to very good purmose, to render the Objects more sensible, by
the opposition of the Dark, which must actompany it; and which retains it, as it were
to force; whether the Dark serves it for a
Solution of the Dark serves it for a
Ground,

Ground, or whether it be combin'd to it. For example, If you wou'd make a white Horse on the fore-ground of your Picture, 'tis of absolute Necessity, that the Ground must be of a mixt brown, and large enough, or that the Furniture must be of very sensible Colours; or lastly, that some Figure must be set upon it, whose Shadows and the Colour may bring it forward.

But it seems (say you) that Blue is the most flying or transient Colour, because the Heavens and Mountains, which are at the greatest Distance, are of that Colour. 'Ti very true that blue is one of the lightest and fweetest Colours: But it is also true, that it possesses these Qualities so much the more, be cause the white is mingled in it, as the Example of the Distances demonstrate to us. But if the Light of your Picture be not universal and that you suppose your Figures in a Chamber, then recall to your Memory that Theo rem, which tells you, that the nearer a Bod is to the Light, and the more directly 'tis op pos'd to us, fo much the more it is enlighten'd because the Light grows languishing, thefar ther it removes from its Original.

You may also extinguish your White, i you suppose the Air to be somewhat thicker and if you foresee that this Supposition will make a good Effect in the Occonomy of the whole Work; but let not this proceed so far, as to make your Figures so brown, that they may seem as it were in a filthy Fog, or that they may appear to be Part of the Ground. See the following Remark.

But as for pure Black, there is nothing that ¶ 332; rings the Object nearer to the Sight, &c. Beratife Black is the heaviest of all Colours, the nost earthy, and the most sensible. This is learly understood by the Qualities of White, which is oppos'd to it, and which is (as we ave faid) the lightest of all Colours. There ne few who are not of this Opinion; and yet have known fome, who have told me, that he Black being on the advanc'd Part makes othing but Holes. To this there is little else beanswer'd, but that Black always makes good Effect, being set forward, provided. be plac'd there with Prudence. You are herefore so to dispose the Bodies of your Piares which you intend to be on the foremund, that those forts of Holes may not be are accived, and that the Blacks may be there Masses, and insensibly confus'd. See the 7th Rule.

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That which gives the Relievo to a Bowl, (may fome fay to me) is the quick Light, or the White, which appears to be on the Side which is nearest to us, and the Black by confequence distances the Object. We are here to beware, not to confound the Turnings with the Distances: the Question is only in Respect of Bodies, which are separated by some Distance of a backward Position; and not of round Bodies, which are of the same Continuity: the Brown which is mingled in the turnings of the Bowl, makes them go of rather in confounding them (as we may fay than in blackning them. And do you not fee that the Reflects are an Artifice of the Pain ter, to make the Turnings feem more Light and that by this means the greatest Black ness remains towards the middle of the Bow to fustain the White, and make it deceived with more Pleasure?

This Rule of White and Black is of so great consequence, that unless it be exactly practised it is impossible for a Picture to make any great Effect, that the Masses can be disentangled and the different Distances may be observed at the first Glance of the Eye, without trouble.

It may be inferr'd from this Precept, that he Masses of other Colours, will be so much he more sensible, and approach so much the pearer to the Sight, the more Brown they which are of the same Species. For example, Ayellow Brown shall draw nearer to the light, than another which is less yellow. I id, provided it be amongst other Colours, thich are of the same Species; because there resimple Colours, which naturally are strong adsensible, though they are clear; as Vermilim: there are others also, which notwithanding that they are brown, yet cease not obefost and faint; as the blue of Ultramarine. The Effect of a Picture comes not only thereore from the Lights and Shadows, but also om the Nature of the Colours. I thought was not from the purpose in this Place to we you the Qualities of those Colours which remost in use, and which are call'd Capital, fall the rest, whose Number is almost infiite.

Red Oker is one of the most heavy Colours.

Yellow Oker is not so heavy, because 'tis learer.

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And the Masticot is very light, because it is a very clear yellow, and very near to white.

Ultramarine, or Azure, is very light and a very sweet Colour.

Vermillion is wholly opposite to Ultrama-

Lake is a middle Colour betwixt Ultramarine and Vermillion, yet it is rather more sweet than harsh.

Brown-Red is one of the most earthy and most sensible Colours.

Pinck is in its Nature an indifferent Colour (that is) very susceptible of the other Colour by the mixture: if you mix Brown-red with it, you will make it a very earthy Colour but on the contrary, if you joyn it with White or Blue, you shall have one of the most faint and tender Colours.

Terre Verte (or green Earth) is light; 't a mean betwixt Yellow Oker and Ultramarin

Umbre is very sensible and earthy; there nothing but pure Black which can disput with it.

Of all Blacks, that is the most earth which is most remote from Blue. According to the Principle, which we have established White and Black, you will make every of of these Colours before-nam'd more earth

nd more heavy, the more Black you mingle with them; and they will be lighter, the more White you joyn with them.

For what concerns broken or compound Cowrs, we are to make a Judgement of their rength by the Force of those Colours which ompose them. All who have thoroughly nderstood the Agreement of Colours, have otemploy'd them wholly pure and simple in eir Draperies, unless in some Figure upon efore-ground of the Picture; but they have d broken and compound Colours, of which ey made a Harmony for the Eyes, by mixgthose which have some kind of Sympathy th each other, to make a Whole, which has Union with the Colours which are neighuring to it. The Painter who perfectly derstands the Force and Power of his Cowill use them most suitably to his pre-Purpose, and according to his own Diftion.

But let this be done relatively, &c. One ¶ 355. h dy must make another Body sly off in such numer, that it felf may be chas'd by those des which are advanc'd before it. "We of the to take care, and use great Attention (says rth Quintilian) not only of one separate thing at of many which follow each other, and by

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a certain Relation which they have with each other, are as it were continued. In the same

manner, as if in a straight Street, we sa

our Eyes from one End of it to the other, w

discover at once those different things which are presented to the Sight, so that we not on

" fee the last, but what soever is relating to the

« last.

¶ 361.

Let two contrary Extremities never toucheast other, &c. The Sense of seeing has this common with all the rest of the Senses, the it abhors the contrary Extremities. And the same manner as our Hands, when they avery cold, seel a grievous Pain, when on the sudden we hold them near the Fire; so the Eyes which find an extreme White, next an extreme Black, or a fair cool Azure next to a hot Vermillion, cannot behold these It tremities without Pain, though they are ways attracted by the Glareing of two contraries.

This Rule obliges us to know those lours which have a Friendship with each ther, and those which are incompatible which we may easily discover in mixing to ther those Colours of which we would merial.

And if by this Mixture, they make a gracious and sweet Colour, which is pleasing to he Sight, 'tis a Sign that there is an Union inda Sympathy betwixt them: but if on the contrary, that Colour which is produc'd by hemixture of the two, be harsh to the Sight, weare to conclude, that there is a Contrarieyand Antipathy betwixt these two Colours. Green (for Example) is a pleasing Colour. which may come from a Blue and a Yellow mix'd together; and by consequence Blue and Villow are two Colours which sympathize: and in the contrary, the Mixture of Blue with Vermillion, produces a sharp, harsh, and unleafant Colour; conclude then that Blue and Vermillion are of a contrary Nature. And the ame may be faid of other Colours, of which ou may make the Experiment, and clear hat Matter once for all. (fee the Conclusion of the 332d Remark, where I have taten Occasion to speak of the Force and Quaty of every Capital Colour.) Yet you may reglect this Precept, when your Piece conils but of one or two Figures, and when anongst a great Number you would make ome one Figure more remarkable than the eft. One, I say, which is one of the most considerable of the Subject, and which otherwife N 4

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wife you cannot diftinguish from the reft. Titian, in his Triumph of Bacchus, having plac'd Ariadne on one of the Borders of the Picture, and not being able (for that Reason) to make her remarkable by the Brightness of Light, which he was to keep in the middle of his Picture, gave her a Scarf of a Vermillion Colour, upon a blue Drapery, as well to loo sen her from his Ground, which was a blu Sea, as because she is one of the principal Fi gures of his Subject, upon which he desir'du attract the Eye. Paul Veronese, in his Mar riage of Cana, because Christ, who is the principal Figure of the Subject, is carry somewhat into the Depth of the Picture, an that he cou'd not make him distinguishabl by the Strength of the Lights and Shadow has cloath'd him with Vermillion and Blu thereby to conduct the Sight to that Figure

The hostile Colours may be so much the mor ally'd to each other, the more you mix the with other Colours, which mutually fymp thize; and which agree with those Colour

which you defire to reconcile.

1 365. 'Tis labour in vain to paint a High-noon, & He said in another Place, endeavour afterth which aids your Art, and is fuitable to it, thun whatfoever is repugnante 'tis the fo

Precept. If the Painter would arrive to the end he has propos'd, which is to deceive the Sept, he must make choice of such a Naire, as agrees with the Weakness of his Coours; because his Colours cannot accommotethemselves to every fort of Nature. tule is particularly to be observ'd, and well onsider'd, by those who paint Landscapes.

Let the Field or Ground of the Picture, &c. ¶ 378. The reason of it is, that we are to avoid the acting of those Colours, which have an Anpathy to each other, because they offend the ight; so that this Rule is prov'd sufficiently the 41ft, which tells us, that two contrary intermities are never to touch each other, hether it be in Colour, or in Light; but at there ought to be a mean betwixt them, hich partakes of both.

Let your Colours be lively, and yet not look ¶ 312. anding to the Painters Proverb) as if they et abeen rubb'd, or sprinkled with Meal, &c.Donparlans la farine, is a Phrase amongst Painters, which perfectly expresses what it means; mich is to paint with clear or bright Co-ins, and dull Golours together; for being mingled, they give no more Life to the sures, than if they had been rubb'd with al. They who make their flesh Colours very

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very white, and their Shadows grey, or inclining to green, fall into this Inconvenience Red Colours in the Shadows of the most delicate or finest Flesh, contribute wonderfull to make them lively, shining, and natural but they are to be us'd with the same Discretion, that Titin, Paul Veronese, Rubens and Van Dyck have taught us, by their Example.

To preserve the Colours fresh, we mupaint by putting in more Colours, and noth rubbing them in, after they are once laid; an (if it could be done) they should be laid juin their proper Places, and not be any motouch'd, when they are once so plac'd; be cause the Freshness of the Colours is tarnish and lost, by vexing them with the continu

Drudgery of Daubing.

THEATERS

All they who have colour'd well, have he yet another Maxim to maintain their Color fresh and flourishing, which was to make to of white Grounds, upon which they paint and oftentimes at the first Stroke, with retouching any thing, and without employing new Colours. Rubens always us'd to way; and I have seen Pictures from the Ha of that great Person, painted up at on which were of a wonderful Vivacity.

The reason why they made use of those kinds of Grounds, is, because White as well reserves a Brightness, under the Transparency Colours, which hinders the Air from alering the whiteness of the Ground, as that likewise repairs the Injuries which they rerive from the Air, fo that the Ground and he Colours affist and preserve each other. Tis for this reason that glaz'd Colours have a Vivacity which can never be imitated by the noft lively and most brillant Colours; because scording to the common way, the different Tints are simply laid on, each in its Place, one fter another. So true it is, that White with ther strong Colours, with which we paint t once that which we intend to glaze, are, sit were, the Life, the Spirit, and the Lufre of it. The Ancients most certainly have ound, that white Grounds were much the eff, because, notwithstanding that Inconveience, which their Eyes receiv'd from that Colour, yet they did not forbear the Use of t; as Galen testifies, in his tenth Book of the Ne of the Parts. " Painters (fays he) when they work upon their white Grounds, place before them dark Colours, and others mixt with Blue and Green, to recreate their Eyes; because White is a glareing Colour, which " quearies

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"wearies and pains the Sight more than any other". I know not the reason why the Use of it is left off at present, if it be not that in our Days there are sew Painters who are curious in their Colouring, or that the first Strokes which are begun upon White, are not seen soon enough, and that a more than French Patience is requir'd to wait till it be accomplish'd; and the Ground, which by its whiteness tarnishes the Lustre of the other Colours, must be entirely cover'd, to make the whole Work appear pleasingly.

¶ 383.

Let the Parts which are nearest to us and most rais'd &c. The reason of this is, that upon a flat Superficies, and as much united as a Cloth can be, when it is strain'd, the least Body is very appearing, and gives a heightning to the Place which it possesses; do not therefore load those Places with Colours, which you would make to turn; but let those be well loaded, which you would have come out of the Canvass.

¶ 385.

Let there be: so much Harmony, or Consent in the Masses of the Picture, that all the Shadowings may appear as if they were but one, &c. He has said in another Place, that after great Lights, great Shadows are necessary, which he calls Reposes. What he means by the pre-

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at Rule, is this, That whatfoever is found in ole great Shadows, should partake of the blours of one another, so that the different blours which are well distinguish'd in the ights, seem to be but one in the Shadows, wheir great Union.

Let the whole Picture be of one Piece, &c. ¶ 386. hat is to fay, of one and the same Conmity of Work, and as if the Picture had en painted up all at once; the Latin says, all

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he Looking-Glass will instruct you, &c. The \$ 387. inter must have a principal Respect to the alles, and to the Effect of the Whole-togeer. The Looking-Glass distances the Obas, and by consequence gives us only to see Masses, in which all the little Parts are proaches, will make you better understand ıd is Observation; but not so commodiously, the proper time to make it, lasts but a arter of an Hour, and the Looking-Glass ay be useful all the Day. in

Since the Mirror is the Rule and Master of Painters, as showing them their Faults by fancing the Objects, we may conclude that Picture which makes not a good Effect at difance, cannot be well done; and a Pain-

ter must never finish his Picture, before he has examin'd it at some reasonable distance, or with a Looking-Glass, whether the Masses of the Lights and Shadows, and the Bodies of the Colours be well distributed. Giorgion and Correggio have made use of this Method.

¶ 393.

As for a Portrait, or Picture by the Life &c. The End of Portraits is not so precisely as some have imagin'd, to give a smiling an pleasing Air, together with the resemblance this is indeed fomewhat, but not enough. I confifts in expressing the true Temper of the Persons which it represents, and to make known their Physiognomy. If the Perso whom you draw (for example) be natural Sad, you are to beware of giving him at Gayety, which would always be a thin which is foreign to his Countenance. Ifh or she be Merry, you are to make that go Humour appear, by the expressing of the Parts where it acts, and where it shows it se If the Person be Grave and Majestical, t Smiles, or Laughing, which is too fensib will take off from that Majesty, and make look childin and undecent. In thort, Painter, who has a good Genius, must mak true Discernment of all these things, and if understands Physiognomy, it will be more

her. Pliny tells us, "That Apelles made his Pictures so very like, that a certain Physiog-nomist and Fortune-teller, (as it is related by Appion the Grammarian) foretold, by hooking on them, the very time of their Deaths, whom those Pictures represented; or at what time their Death happen'd, if such Persons were already dead.

You are to take the utmost Care, that broad \(\) 403. Lights may be join'd, &c. This must be done enderly: yet not so as to make your Colours lie, by force of tormenting them; but that you hould mix them as hastily as you can, and not touch the same Place, if conveniently you

an avoid it.

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Broad Lights, &c. 'Tis in vain to take pains ¶ 403you cannot preserve large Lights: because
ithout them, your Work will never make a
ood Effect at a distance; and also because littLights are confus'd and effac'd, proportionaly, as you are at a distance from the Picture.
This was the perpetual Maxim of Correggio.

Ought to have somewhat of Greatness in them

Ought to have somewhat of Greatness in them, ¶ 417.

If their Out-lines to be noble, &c. As the leces of Antiquity will evidently show us.

There is nothing more pernicious to a Youth, ¶ 422.

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a good Opinion, and whose Manner we as apt to embrace with ease: which takes roo more deeply in us, and augments, the more we see him work, and the more we Copy after him. This happens oftentimes to that do gree, and makes so great an Impression in the Mind of the Scholar, that he cannot give he Approbation to any other Manner whatso ver, and believes there is no Man under the Cope of Heaven, who is so knowing as he Master.

But what is most remarkable in this point, that Nature appears to us always like th Manner which we love, and in which we have been taught; which is just like a Glass through which we behold Objects, and which con municates its Colour to them, without of perceiving it. After I have faid this, yo may fee of what Consequence is the choice a good Master, and of following in our begin ning the Manner of those who have con nearest to Nature. And how much injury you think have the ill Manners which ha been in France, done to the Painters of the Nation, and what hindrance have they be to the knowledge of what is well done, or arriving to what is fo, when once we know

le Italians say to those whom they see inded with an ill Manner, which they are not leto forfake, " If you knew just nothing, you would soon learn something.

Search what soever is aiding to your Art, and ¶ 433. menient: and avoid those things which are nugnant to it, &c. This is an admirable h; a Painter ought to have it perpetually elent in his Mind and Memory. It resolves of Difficulties which the Rules beget; it ofens his Hands, and affifts his Understanding. short, this is the Rule which sets the Painrat Liberty; because it teaches him, that ought not to subject himself servilely, and bound like an Apprentice to the Rules of Art; but that the Rules of his Art ought be subject to him, and not hinder him from lowing the Dictates of his Genius, which superior to them.

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Bodies of diverse Natures which are ag- ¶ 434. upp'd (or combin'd together) are agreeable d pleasant to the Sight, &c. As Flowers, mits, Animals, Skins, Sattins, Velvets, beau-Wil Flesh, Works of Silver, Armours, Instrumis of Musick, Ornaments of Ancient Sacrias, and many other pleasing Diversities hich may present themselves to the Painter's magination. 'Tis most certain, that the Di-

versity of Objects recreates the Sight, when they are without Confusion; and when the diminish nothing of the Subject on which w work. Experience teaches us, that the Em grows weary with poring perpetually on the fame thing; not only on Pictures, but eve on Nature it felf. For who is he, who would not be tir'd in the Walks of a long Fores or with beholding a large plain which is a ked of Trees, or in the Sight of a Ridge of Mountains, which inflead of Pleasure, give us only the View of Heighths and Bottoms Thus to content and fill the Eye of the U derstanding, the best Authors have had the Address to sprinkle their Works with please Digressions, with which they recreate the Minds of Readers. Discretion, in this, as all other things, is the furest Guide: and tedious Digressions, which wander from the Subject, are impertinent; fo the Painter, w under Pretence of diverting the Eyes, wou fill his Picture with fuch Varieties as altert Truth of the History, would make a ridio lous Piece of Painting, and a mere Gallim fry of his Work.

¶ 435.

As also those things which seem to be slight touch'd, and perform'd with Ease, &c. This E attracts our Eyes and Spirits fo much the m daidw

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because it is to be presum'd, that a noble Work, which appears so easie to us, is the Product of a difful Hand which is Master of its Art. It was in this Part, that Apelles found himself iperior to Protogenes, when he blam'd him ir not knowing when to lay down his Pen-(and as I may almost fay) to make an end finishing his Piece. And it was on this account he plainly faid, " That nothing was more prejudicial to Painters, than too much exactiness; and that the greatest Part of them, knew not when they had done enough": as we we likewise a Proverb, which says, An Enfilman never knows when he is well. 'Tis
me, that the Word enough is very difficult understand. What you have to do, is to onsider your Subject thoroughly, and in hat manner you intend to treat it, according ho your Rules, and the Force of your Genius; for this you are to work with all the Ease, dall the Speed you can, without breaking OU ar Head fo very much, and being fo very rt did soultrious in starting Scruples to your self, me decreating Difficulties in your Work. But impossible to have this Facility without light selling perfectly all the Precepts of the Art, sE d to have made it habitual to you. For me at consists in making precisely that Work הפכנו ecal 0 2 which

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which you ought to make, and to set every thing in its proper Place, with Speed and Readiness, which cannot be done without the Rules, for they are the assur'd means of conducting you to the end that you design, with Pleasure. 'Tis then most certain, (though against the Opinion of many,) that the Rules give Facility, Quiet of Mind, and Readiness of Hand to the slowest Genius; and that the same Rules increase, and guide that Ease in those who have already receiv'd it at their Birth, from the happy Influence of their Stars

From whence it follows, that we may confider Facility two several Ways; either sim ply, as Diligence and a Readiness of Mind, and of the Hand; or as a Disposition in the Mind, t remove readily all those Difficulties which can arise in the Work. The first proceed from an active Temper, full of Fire; and the fecond from a true Knowledge and full Po fession of infallible Rules: the first is pleasing but it is not always without Anxiety, becau it often leads us aftray: and on the contrar the last makes us act with a Repose of Min and wonderful Tranquillity; because it asce tains us of the Goodness of our Work. a great Advantage to possess the first; b 'tis the Height of Perfection to have both

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that manner which Rubens and Van Dyck possessed them, excepting the Part of Design or Drawing, which both of them too much

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Those who say, that the Rules are so far from giving us this Facility, that on the contary they puzzle and perplex the Mind, and it the Hand, are generally such People who save pass'd half their Lives in an ill Practice of Painting, the Habit of which is grown so weterate in them, that to change it by the Rules, is to take (as it were) their Pencils out of their Hands, and to put them out of Contion of doing any thing; in the same maneras we make a Country-man dumb, whom will not allow to speak, but by the Rules Grammar.

Observe, if you please, that the Facility and aligence of which I spoke, consists not in at which we call bold Strokes, and a free adding of the Pencil, if it makes not a great sect at a distance. That sort of Freedom longs rather to a Writing-Master, than a linter. I say yet farther, that 'tis almost possible that things which are painted, and appear true and natural, where we obte these sorts of bold Strokes. And all see who have come nearest to Nature, have

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never

never us'd that Manner of Painting. Those tender Hairs, and those hatching Strokes of the Pencil, which make a kind of minced Me in Painting, are very fine I must confess; in they are never able to deceive the Sight.

¶ 442.

Nor till you have present in your Mind perfect Idea of your Work, &c. If you w have Pleasure in Painting, you ought to ha fo well consider'd the OEconomy of yo Work, that it may be entirely made and d pos'd in your Head, before it be begun up the Cloth. You must, I say, foresee t Effect of the Grouppes, the Ground, and t Lights and Shadows of every thing, the Ha mony of the Colours, and the Intelligence all the Subject, in fuch a manner, that whi foever you shall put upon the Cloth, may only a Copy of what is in your Mind. If y make use of this Conduct, you will not p it to the trouble of fo often changing, and changing.

¶ 443.

Let the Eye be satisfied in the first place, ven against and above all other Reasons, & This Passage has a respect to some particular Licences which a Painter ought to take And as I despair not to treat this matter me at large; I adjourn the Reader to the state of the Supportunity which I can get, for his fart

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satisfaction on this Point, to the best of my Ability. But in general he may hold for certhat those Licences are good, which contribute to deceive the Sight, without corupting the truth of the Subject, on which the Painter is to work.

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Profit your self by the Counsels of the Knowing, \$\ 445. c. Parrhasius and Cliton thought themselves such oblig'd to Socrates, for the Knowledge which he gave them of the Passions. See heir Dialogue in Xenophon, towards the End 8. 20. fithe third Book of Memoirs. " They who the most willingly bear reproof (fays Pliny the Younger) are the very Men in whom we find more to commend, than in other People". Lywas was extremely pleas'd when Apelles told in his Opinion; and Apelles as much, when Appus told him his. That which Praxite- 5. 8. said of Nicias, in Pliny, shews the Soul of naccomplish'd, and an humble Man. " Praxtiteles being ask'd which of all his Works he valued most: Those, says be, which Nicias bas retouch'd". So much account he made his Criticisms and his Opinions. You ak now the common Practice of Apelles; when had finish'd any Work, he expos'd it to f Sight of all Passengers, and conceal'd himto hear the Censure of his Faults, with ins

the Prospect of making his Advantage of the Informations, which unknowingly they gave him: Being sensible, that the People would examine his Works more rigorously than himself, and would not forgive the least Mistake.

The Opinions and Counsels of many together are always preferable to the Advice of one fingle Person. And Cicero wonders that any are besotted on their own Productions.

Tuscul. lib. and say to one another, Very good, if you

Works please you, mins are not unpleasing tome. In effect, there are many who through Presumption, or out of Shame to be reprehended never let their Works be seen. But there is nothing can be of worse consequence; so

Georg. 3.1. the Disease is nourish'd and increases (says Vingil) while it is conceased. There are none but Fools (says Horace) who out of Shamesa'd ness hide their Ulcers, which is shewn might easily be heal'd.

Ep. 16. Stultorum incurata malus pudor ulcera cela

There are others who have not altogether much of this foolish Bashfulness, and who as every one's Opinion with Prayers and Earnel ness; but if you freely and ingenuously gothem notice of their Faults, they never fail

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make some pitiful Excuse for them; or (which is worse) they take in ill part the Service which you thought you did them, which they but kemingly defir'd of you, and out of an establih'd Custom amongst the greatest part of Painters. If you defire to get your felf any Honour, and acquire a Reputation by your Works, there is no furer way than to shew them to Persons of good Sense; and chiefly to those who are Criticks in the Art; and to take their Counsel, with the same Mildness, and the ame Sincerity, as you defir'd them to give it you. You must also be industrious to discover the Opinion of your Enemies, which is commonly the truest; for you may be assur'd, hat they will give you no Quarter, and alow nothing to Complaifance.

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But if you have no knowing Friend, &c. ¶ 449. Quintilian gives the Reason of this, when he ays, "That the best means to correct our Faults, is doubtless this, to remove our Designs out of Sight, for some space of time, and not to look upon our Pictures: to the end, that after this interval, we may look on them as it were with other Eyes, and as a new Work, which was of another Hand, and not our own". Our wn Productions do but too much flatter us; hey are always too pleasing, and 'tis impossi-

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their Conception. They are Children of a tender Age, which are not capable of drawing our Hatred on them. 'Tis faid, that Apes, as soon as they have brought their Young into the World, keep their Eyes continually fasten'd on them, and are never wearry of admiring their Beauty: so amorous is Nature of whatsoever she produces.

¶ 458. To the end that he may cultivate those Talents which make his Genius, &c.

Qui sua metitur pondera, ferre potest.

Forces, we must endeavour to know them On this Prudence our Reputation depends Cicero calls it a good Grace, because it make a Man seen in his greatest Lustre. "The season of the seaso

ty, we are bound so religiously to follow of own Nature, that though many things whi

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ware more serious and more important, present " themselves to us, yet we are always to conform "our Studies and our Exercises to our natural "Inclinations. It avails nothing to dispute a-" gainst Nature, and think to obtain what she "refuses; for then we eternally follow what "we can never reach; for (as the Proverb says) there is nothing can please, nothing can be "gracefull, which we enterprize in spight of "Minerva; that is to lay, in spight of Na-"ture. When we have consider'd all these "things attentively, it will then be necessary " that every Man should regard That in particu-" lar, which Nature has made his Portion, " and that he should cultivate it with care. 'Tis " not his Business to give himself the trouble of " trying whether it will become him to put on " the Nature of another Man; or as one would " say, to all the Person of another: there is " nothing which can more become us, than what is properly the Gift of Nature. Let every one therefore endeavour to understand his own Ta-"lent, and without flattering himself, let bim make a true Judgment of his own Virtues, n g " and his own Defects and Vices; that he may Di not appear to have less Judgment than the Co-W 01 medians, who do not always chuse the best while Plays, but those which are best for them: " that ce that is, those which are most in the compass of their acting. Thus we are to fix on the " things for which we have the strongest Inclinaction. And if it sometimes bappens, that w cc are forc'd by Necessity to apply our selves to ce such other things, to which we are no way ce inclin'd; we must bring it so about, by ou c Care and Industry, that if we perform then ce not very well, at least we may not do them wery ill, as to be sham'd by them: we are no ce fo much to strain our selves, to make the Wirtues appear in us, which really we hav " not, as to avoid those Imperfections which may dishonour us". These are the Thought and the Words of Cicero, which I have tran flated, retrenching only fuch things, as wer of no concernment to my Subject: I was no of opinion to add any thing, and the Reader I doubt not, will find his Satisfaction in them

¶ 464.

While you meditate on these Truths, and observe them diligently, &c. There is a great Connection betwixt this Precept and that of ther, which tells you, that you are to pass no Day without a Line. 'Tis impossible to be come an able Artist, without making you Art habitual to you: and 'tis impossible to gain an exact Habitude, without an infinite number of Acts, and without perpetual Practice.

fice. In all Arts the Rules of them are m'd in little time; but the Perfection is not quir'd without a long Practice, and a severe ligence. We never saw, that Laziness prowid any thing which was excellent, fays Max- Diff. 34. us Tyrius: and Quintilian tells us, that the his draw their Beginning from Nature; the ant we often have of them causes us to search emeans of becoming able in them, and Extile makes us entirely Masters of them. The Morning is the best, and most proper part \ 466. the Day, &c. Because then the Imaginatiis not clouded with the Vapours of Meat, udistracted by Visits, which are not usualmade in the Morning. And the Mind by esleep of the foregoing Night, is refresh'd drecreated from the Toyls of former Stu-Malberbe says well to this purpose,

Leplus beau de nos jours, est dans leur matinee.

The sprightly Morn is the best part of Day.

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Let no Day pass over you, without a Line, ¶ 468.

That is to say, without working, withigiving some Strokes of the Pencil or Crayon. This was the Precept of Apeliand 'tis of so much the more necessity, because

because Painting is an Art of much Length and Time, and is not to be learn'd withou great Practice. Michael Angelo at the Ag of fourscore Years, said, That he learn'd some thing every Day.

¶ 473. Be ready to put into your Table-book, &c As it was the Custom of Titian and the Car raches. There are yet remaining in the Hand of some who are curious in Painting, man Thoughts and Observations, which the great Men have made on Paper, and in the Table-books, which they carry'd continual about them.

Wine and good Cheer are no great Friends 9 475. Painting: they ferve only to recreate the Min when it is opprest and spent with Labour, & 35. To. During the time (fays Pliny) that Protog enes was drawnig the Picture of Jalysus, whi was the best of all his Works, he took no oth

> " Nourisbment than Lupines, mix'd with a lit Water, which serv'd him both for Meat a

"Drink, for fear of clogging his Imagination, " the Luxury of his Food." Michael Ange while he was drawing his Day of Judgmen fed only on Bread and Wine at Dinner. A

Vafari observes in his Life, that he was fober, that he flept but little, and that he ten rose in the Night to work, as being n difturb Pour

hurb'd by the Vapours of his thin Repasts. But delights in the Liberty which belongs to ¶ 478. Batchelors Estate, &c. We never see large, antiful, and well-tasted Fruits proceeding ma Tree which is incompass'd round, and hak'd with Thorns and Briars. Marriage aws a world of Business on our Hands, subsus to Law-suits, and loads us with muludes of domestick Cares, which are as fo inder him from producing his Works in that infection of which otherwise he is capable. In the phael, Michael Angelo, and Hannibal Cartain were never marry'd: and amongst the who were never marry'd: and amongst the ing marry'd, but only Apelles, to whom Agrander the Great made a Present of his own
in littles Campaspe; which yet I would have be merstood, without offence to the Institutiof Marriage; for that calls down many t lings upon Families, by the Carefulness of al virtuous Wife. If Marriage be in general Remedy against Concupiscence, 'tis doubly er in respect of Painters, who are more fre-At under the Occasions of Sin, than other es, because they are under a frequent Neby of seeing Nature bare-fac'd. Let eveone examine his own Strength upon this urb duffil Point:

Point: but let him prefer the Interest of his Soul, to that of his Art, and of his Fortune.

¶ 480. Painting naturally withdraws from Noise and Tumult, &c. I have faid at the end of the first Remark, that both Poetry and Painting were upheld by the Strength of Imagination. Now there is nothing which warm it more than Repose and Solitude: Because, in that Estate, the Mind being freed from a Sorts of Business, and in a Kind of Sanctuary undisturb'd by vexatious Visits, is more capa ble of forming noble Thoughts, and of Application to its Studies.

Carmina secessium scribentis, & otia quærum

Good Verse Recess and Solitude requires:

And Ease from Cares, and undisturb'd Desire

We may properly say the same of Painting by reason of its Conformity with Poetry, as have shewn in the first Remark.

¶ 484. Let not the covetous Design of growing rid &c. We read in Pliny, that Nicias result fixty Talents from King Attalus, and rath chose to make a free Gift of his Picture Petron. Ar-his Countrey. "I enquir'd of a prudent mabiter.

(says a grave Author) in what times th

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noble Pictures were made, which now we fee; and desir'd bim to explain to me some of their Subjects, which I did not well understand. I ak'd bim likewise the reason of that great Negligence, which is now visible among st Painters: And from whence it proceeded, that the most beautiful Arts were now bury'd in Oblivion; and principally Painting, a faint Shadow of which is at present remaining to ss. To which he thus reply'd, That the immoderate Defire of Riches had produc'd this Change: For of old, when naked Virtue had ber Charms, the noble Arts then flourish'd in their Vigour: and if there was any Contest amongst Men, it was only who should be the fift Discoverer of what might be of Advantage to Posterity. Lysippus and Myron, these renown'd Sculptors, who could give a Soul to Brass, left no Heirs, no Inheritance behind them; because they were more carefull of acquiring Fame, than Riches. us for us, of this present Age, it seems by the manner of our Conduct, that we upbraid Aniquity for being as covetous of Virtue, as we ne of Vice: wonder not so much therefore, ath Painting has lost its Strength and Vigour; many are now of Opinion, that a Heap of Gold is much more beautiful than all cc the 110

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"the Pictures and Statues of Apelles and Phi "dias, and all the noble Performances of Greece.

I would not exact so great an Act of At stinence from our modern Painters; for I a not ignorant, that the Hope of Gain is wonderful sharp Spur in Arts, and that gives Industry to the Artist; from whence was, that Juvenal said even of the Greeks ther selves, who were the Inventors of Paintin and who first understood all the Graces of and its whole Perfection,

Græculus esuriens, in Cælum, jusseris, ibit.

A bungry Greck, if bidden, scales the Skie

But I could heartily wish, that the same He which flatters them, did not also conthem: and did not snatch out of their Ha a lame imperfect Piece, rudely daub'd with too little Reflection, and too much ha

¶ 487.

The Qualities requisite to form an excel Painter &c. 'Tis to be confess'd, that I few Painters have those Qualities which requir'd by our Author, because there are ry few, who are able Painters. There I time, when only They who were of the

shood, were permitted to exercise this Art; because it is to be presum'd, that all these Ingredients of a good Painter, are not ordinarifound in Men of vulgar Birth. And in all ppearance, we may hope, that though there no Edict in France, which takes away the liberty of Painting, from those to whom Name has refus'd the Honour of being born Contlemen, yet at least, that the Royal Acawill admit hence-forward only fuch, no being endu'd with all the good Qualiis, and the Talents which are requir'd for Painting, those Endowments may be to them, thead of an honourable Birth: 'Tis certain,
That which debafes Painting, and makes it deund to the vilest and most despicable kind of Inde, is the great multitude of Painters, he have neither noble Souls, nor any Ta-m for the Art, nor even so much as com-Sense. The Origin of this great Evil, that there have always been admitted into ha Schools of Painting all forts of Children miscuously, without Examination of them, without observing (for some convenient ch we of time) if they were conducted to this are hy by their inward Disposition, and all neev fary Talents, rather than by a foolish Innation of their own, or by the Avarice of B their P 2

their Relations, who put them to Painting, as a Trade, which they believe to be somewhat more gainful than another. The Qualities properly requir'd, are these following.

Agood Judgment, that they may do nothing

against Reason, and Verisimility.

A docible Mind, that they may profit by Instructions, and receive, without Arrogance, the Opinion of every one, and principally of knowing Men.

A noble Heart, that they may propose Glory to themselves, and Reputation, rather

than Riches.

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A Sublimity, and Reach of Thought, to conceive readily, to produce beautiful Ideas, and to work on their Subjects nobly, and after a lofty manner, wherein we may observe somewhat that is delicate, ingenious, and uncommon.

A warm, and vigorous Fancy, To arrive at lèast to some Degree of Perfection, without being tir'd with the Pains and Study, which are requir'd in Painting.

Health, to refult the Diffipation of Spirits which are apt to be confum'd by Pains-taking

Youth, Because Painting requires a great Experience, and a long Practice.

Performance of Jome confiderable

K within their Power: and a Protector.

their Religniting Postron to Painting

Reauty, or Handsomeness, Because a Painter paints himself in all his Pictures; and Nature loves to produce her own Likeness.

A convenient Fortune, That he may give his whole time to study, and may work chearfully, without being haunted with the dreadful Image of Poverty, ever present to his Mind.

Labour, Because the Speculation is nothing without the Practice.

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A Love for bis Art, We suffer nothing in the Labour which is pleasing to us: or if it happen that we suffer, we are pleas'd with the Pain.

Master, &c. Because all depends on the Begamings; and because commonly they take
the Manner of their Master, and are form'd according to his Gusto: See Verse 422, and the
Remark upon it. All these good Qualities
are insignificant, and unprofitable to the Painer, if some outward Dispositions are wanting
to him. By which I mean savourable times,
ath as are times of Peace, which is the Nurse
stall noble Arts; there must also some fair
coasson offer to make their Skill manifest,
by the Performance of some considerable
book within their Power: and a Protector,

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who must be a Person of Authority; One who takes upon himself the Care of their Fortune, at least in some measure; and knows how to speak well of them, in Time and Place convenient. 'Tis of much Importance (fays the younger Pliny) in what times Virtue appears. And there is no Wit, how soever excellent it may be, which can make it self immediately known. Time and Opportunity are necessary to it, and a Person who can assist us with his favour, and be a Mæcenas to us.

¶ 496.

for so long an Art, &c. Not only Painting but all other Arts confidence of but all other Arts, consider'd in themselves, require almost an infinite time to possess them perfectly. 'Tis in this Sense that Hipocrate begins his Aphorisms with this Saying, Tha Art is long, and Life is short. But if we con fider Arts, as they are in us, and according t a certain degree of Perfection, sufficient e nough, to make it known, that we posse them above the common fort, and are com paratively better than most others, we sha not find that Life is too short on that a count; provided our time be well employ 'Tis true, that Painting is an Art which difficult, and a great Undertaking. But the who are endued with the Qualities that a necessar

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recessary to it, have no reason to be discoung'd by that Apprehension. Labour always Re Milit.
mears dissicult before 'tis try'd. The Passages lib. 2. Sea, and the Knowledge of the Stars, have en thought impossible, which notwithlanding have been found and compass'd, and ha with ease, by those who endeavour'd afthem. 'Tis a shameful thing, says Cicero, Lib. 1. de be weary of Enquiry, when what we fearch excellent. That which causes us to lose not of our time, is the repugnance which enaturally have to Labour, and the Ignonce, the Malice, and the Negligence of Masters: We waste much of our time in aking, and talking to no manner of purpole; making and receiving idle Visits; in Play, dother Pleasures which we indulge; withreckoning those Hours which we lose in to great care of our Bodies; and in Sleep, lich we often lengthen out, till the Day is radvanc'd: and thus we pass that Life which treckon to be short, because we count by Years which we have liv'd, rather than by Me which we have employ'd in Study. 'Tis dent, that they who liv'd before us, have ed through all those Difficulties, to arrive that Perfection which we discover in their otks; though they wanted some of the Adnecella

vantages which we posses; and none had labour'd for them, as they have done for us For, aitis certain, that those ancient Masters and those of the last preceding Ages, have left fuch beautiful Patterns to us, that a bet ter, and more happy Age can never be that ours; and chiefly under the Reign of on present King, who encourages all the nob Arts, and spares nothing, to give them the Share of that Felicity, of which he is fobour tiful to his Kingdom: and to conduct the with all manner of Advantages to that suprem Degree of Excellence, which may be worth of fuch a Master, and of that sovereign Lord which he has for them. Let us therefor put our Hands to the Work, without ben discourag'd by the length of time which discourag'd by the length of time, which requisite fot our Studies; but let us serious contrive how to proceed with the best Orde and to follow a ready, diligent, and well well derstood Method.

Take Courage therefore, O ye noble Youth derstood Method.

¶ 500.

Take Courage therefore, O ye noble Youth the you legitimate Offspring of Minerva, who a born under the Influence of a happy Planet, & Lo Our Author intends not here to sow in a barren, ungrateful Ground, where his Preception can bear no Fruit: He speaks to young Parters, but to such only who are born under the second only the second on the second on

the Influence of a happy Star; that is to say, these who have received from Nature the necessary Dispositions of becoming great in the sat of Painting: And not to those who follow that Study through Caprice, or by a sot-in Inclination, or for Lucre, who are either capable of receiving the Precepts, or will take a bad Use of them, when received.

othere of the first Rudiments of Design; as rexample, the Management of the Pencil, rejust relation which the Copy ought to me to the Original, &c. He supposes, that fore He begins his Studies, one ought to me a Facility of Hand, to imitate the best besigns, and the noblest Pictures and Statues: at (in sew Words) he should have made inself a Key, wherewith to open the Closet Minerva, and to enter into that sacred ace, where those fair Treasures are to be and in all abundance, and even offer themwesto us, to make our Advantage of them, tour Care and Genius.

the Ground of Perspective, without which thing is to be done in Painting. Besides, metry is of great use in Architecture, in all things which are of its Dependence

dence; 'tis particularly necessary for Scul-

¶ 510.

Set your self on designing after the ancient Greeks, &c. Because they are the Rule of Beauty, and give us a good Gusto: For which reason 'tis very proper to tie our selves to them, I mean generally speaking; but the particular Fruit which we gather from them, is what follows. To learn by heart four feveral Ayres of Heads: Of a Man, a Woman, a Child and an old Man. I mean those which have the most general Approbation; for example those of the Apollo, of the Venus de Medicia of the little Nero, (that is, when he was Child,) and of the God Tiber. It would be a good means of learning them, if when you have defign'd one after the Statue it felf, you defign it immediately after from your own! magination, without seeing it; and afterward examine, if your own Work be conformable to the first Design: Thus exercising you felf on the same Head, and turning it on to or twelve Sides. You must do the same to th Feet, to the Hands, to the whole Figure But to understand the Beauty of these Figure and the Justness of their Outlines, it will be necessary to learn Anatomy. When I speak four Heads, and four Figures, I pretend no Mafter

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thinder any one from designing many others, for this first Study: but my meaning is, onto show by this, that a great Variety of sings undertaken at the same time, dissipates to Imagination, and hinders all the Prosit; the same manner as too many sorts of Meat e not easily digested, but corrupt in the somach, instead of nourishing the Parts.

And cease not Day or Night from Labour, ¶ 511.

Why your continual Practice, &c. In the first inciples, the Students have not so much end of Precepts, as of Practice: And the angue Statues being the Rule of Beauty, you are exercise your selves in imitating them, whout apprehending any consequence of ill whits, and bad Ideas, which can be form'd the Soul of a young Beginner. 'Tis not, in the School of a Master, whose Manner and whose Gusto are ill, and under whose Displine the Schoolar spoils himself the more he excises.

Indiwhen afterwards your Judgment shall grow ¶ 514.

Inger, &c. 'Tis necessary to have the Soul

Is form'd, and to have a right Judgment

make the Application of his Rules upon

od Pictures, and to take nothing but the

od. For, there are some who imagine, that

matsoever they find in the Picture of a

Master,

220 boods Observations on the Toll

Master, who has acquir'd Reputation, m of necessity be excellent; and these kind People never fail, when they copy, to follo the bad, as well as the good things; and observe them so much the more, because feem to be extraordinary, and out of common Road of others: fo that at last the come to make a Law and Precept of the You ought not also to imitate what is to good in a crude and gross manner, so that may be found out in your Works, that whi foever Beauties there are in them, come for fuch or fuch a Master. But in this imin the Bees, who pick from every Flower th which they find most proper in it to ma Honey. In the same manner, a young Paint should collect from many Pictures what! finds to be the most beautiful, and from I several Collections form that Manner while thereby he makes his own.

\$ 250.

A certain Grace which was wholly natural a peculiar to him, &c. Raphael in this may Compar'd to Apelles, who in praising the Works of other Painters, said, That Graces ness was wanting to them; and that without Vanity he might say, it was his own peculi Portion. See the Remark on the 218th. Ver fullo Romano, (educated from his Childhood ¶ 522.

the Country of the Muses,) &c. He means
the Studies of the belle Lettere, and above all

Ressy, which he infinitely lov'd. It apthat he form'd his Ideas, and made his
the from reading Homer; and in that imitathe from reading Homer; and in that imitathe relates) treated their Subjects in
the Pictures, as Homer did in his Poetry.

sof our Author, upon the best and chiefest witers of the two foregoing Ages. He tells candidly, and briefly, what were their rellencies, and what their Failings.

pess in Silence many things which will be ¶ 541. It amply treated in the ensuing Commentary. Sevident by this, how much we lose, and put Damage we have sustain'd by our Autors Death, since those Commentaries had bubtedly contain'd things of high Value of great Instruction.

intrust with the Muses, &c. That is to ¶ 544to write in Verse; Poetry being under Protection, and consecrated to Them.

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Family be so the land with his open peaks

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UDGMENT

OF

Charles Alphonse du Fresnoy,

n the Works of the Principal and Best PAINTERS of the two last Ages.



AINTING was in its Perfection among st the Greeks. The principal Schools were at Sycion, afterwards at Rhodes, at Athens, and at Corinth, and at last in Rome. Wars and Lux-

having overthrown the Roman Empire, it totally extinguish'd, together with all the

noble Arts, the Studies of Humanity, and the

It began to appear again in the Year 1450, amongst some Painters of Florence, of which Domenico Chirlandaio was one, who was Master to Michael Angelo, and had some kind of Reputation, though his Manner was Gothique, and very dry.

MICHAEL ANGELO bis Difciple, flourifi'd in the times of Julius the second, Leo the tenth and of seven successive Popes. He was Painter, a Sculptor, and an Architect, both Civil and Military. The Choice which be made of his Attitudes was not always beautiful, or pleasing: His Gusto of Design was not the finest, nor his Out-lines the most e legant: The Folds of his Draperies, and the Or naments of his Habits, were neither noble, no graceful. He was not a little fantastical an extravagant in his Compositions; he was Bol even to Rashness, in taking Liberties against th Rules of Perspective. His Colouring is not ove true, or very pleasant. He knew not the Art fice of the Lights and Shadows: But he Defign more learnedly, and better understood all the Knittings of the Bones, with the Office and S tuation of the Muscles, than any of the Moder Painters. There appears a certain Air of Great

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has oftentimes succeeded. But above the rest has oftentimes succeeded. But above the rest has excellencies, was his wonderful Skill in thitesture, wherein he has not only surpass'd the Moderns, but even the Ancients atso. It is st. Peter's of Rome, the St. John's of mence, the Capitol, the Palazzo Farnese, this own House, are sufficient Testimonies of His Disciples were Marcello Venusti, Roso, Georgio Vasari, Fra. Bastiano, (who wonly Painted for him) and many other centines.

THETRO PERUGINO Design'd with sufficient whedge of Nature; but he is dry, and his - wer little. His Disciple was

APHAEL SANTIO, who was born on Friday, in the Year 1483, and died on Friday, in the Year 1520: So that be lonly 37 Years compleat. He surpass'd all law Painters, because he posses'd more of wellent Parts of Painting than any other: It is believ'd, that he equals'd the Ancients, wing only that he Design'd not naked Bodies fo much Learning, as Michael Angelo: his Gusto of Design is purer, and much surfaceful a Manner as Correggio: nor has synthing of the Contrast of the Lights and Shadows,

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Shadows, or so strong and free a Colouring Titian : but be bad a better Disposition in & Pieces without comparison, than either Titia Correggio, Michael Angelo, or all the refe the succeeding Painters to our Days. His Cha of Attitudes, of Heads, of Ornaments, the Sui ableness of his Drapery, his Manner of D figning, his Varieties, his Contrasts, his A pressions, were beautiful in Perfection; but abo all, he possess'd the Graces in so advantageou manner, that be has never fince been equall'd any other. There are Portraits (or fingle) gures) of his, which are finish'd Pieces. Her an admirable Architect. He was handfu well made, and tall of Stature, Civil, and w Natur'd, never refusing to teach another w be knew himself. He had many Scholars, amo others, Julio Romano, Polydore, Gauden Giovanni d'Udine, and Michael Coxis. Graver was Marc Antonio, whose Prints admirable, for the correctness of their Out-li

Raphael's Disciples; he had Conceptions we were more extraordinary, more profound, more elevated, than even his Master him the was also a great Architect, his Gusto pure and exquisite. He was a great Imital the Ancients, giving a clear Testimony in a produst

Charles Alphonse du Fresnoy, &c. 227

Productions, that he was defirous to reftore to Braffice the same Forms and Fabricks which were Ancient. He had the good Fortune to find reat Persons who committed to him the care of Edifices, Vestibules, and Portico's, all Tetrastyxistes, Theatres, and such other Places as are mi now in use. He was wonderful in his Choice Mattitudes. His Manner was drier, and harenthan any of Raphael's School. He did not untily understand the Lights and Shadows, or be Colours. He is frequently harsh, and ungracewi: The Folds of his Draperies are neither beauiful, nor great, easie nor natural, but all exrevagant, and too like the Habits of fantastical samedians. He was very knowing in Humane larning. His Disciples were Pirro Ligorio, who was admirable for ancient Buildings, as Towns, Temples, Tombs, and Trophies, and u Situation of ancient Edifices) Æneas Vico, onasone, Georgio Mantuano, and others. POLYDORE, a Disciple of Raphael, Design'd imirably well, as to the practical Part, having particular Genius for Freezes, as we may fee those of White: and Black, which he has Painat Rome. He Imitated the Ancients, but Manner was greater than that of Julio Roat no: Nevertheless Julio seems to be the truer. me admirable Grouppes are seen in his Works, Product Q2 and and such as are not elsewhere to be found. He Colour'd very seldom, and made Landscapes of a reasonable good Gusto.

GIO. BELLINO, one of the first who was of any consideration at Venice, Painted very drily according to the Manner of his time. He was very Knowing both in Architecture and Perspective. He was Titian's first Master, which may easily be observed in the first Painting of that noble Disciple: in which we may remain that Propriety of Colours which his Master has observed.

About this time GEORGIONE, the Contemporary of Titian, came to excel in Portraits (Face-painting) and also in great Works. It first began to make choice of glowing and agree ble Colours; the Perfection and entire Harmon of which were afterwards to be found in Than's Pictures. He dress'd his Figures wonderfully well: And it may be truly said, that he for him, Titian had never arriv'd to that he for him, Titian had never arriv'd to that he for him, The which proceeded from the Rive ship, and Jealousy of Honour betwixt those to

TITIAN was one of the greatest Colourist who was ever known. He design'd with must anore Ease and Practice than Georgian There are to be seen Women and Children of Hand, which are admirable, both for the Des

liv'd

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and Colouring. The Gusto of them is delicate, harming, and noble, with a certain pleasing Negligence of the Head-dresses, the Draperies, and Omaments of Habits, which are wholly peculiwto him. As for the Figures of Men, he has Defined them but moderately well. There are one some of his Draperies, which are mean, and boour of a little Gusto. His Painting is wonbrfully glowing, sweet and delicate. He made Portraits, which were extremely noble; the Mitudes of them being very graceful, grave, liversify'd, and adorn'd after a very becoming tasbion. No Man ever painted Landscape, hib fo great a Manner, fo good a Colouring, d with such a resemblance of Nature. For bt or ten Years space, he Copy'd with great abour and Exactness what soever he undertook; breby to make himself an easy way, and toestaome general Maximes for his future Con-H. Besides the excellent Gusto which he had Colours, in which be excell'd all Mortal Men, perfectly understood how to give every thing Touches which were most suitable, and proper them; such as distinguish'd them from each ot, and which gave the greatest Spirit, and Proft of Truth. The Pictures which he de in his Beginning, and in the Declenfion of Age, are of a dry, and mean Manner. He liv'd

liv'd ninety nine years. His Disciples were Paulo Veronese, Giacomo Tintoret, Giacomo da Ponte Bassano, and his Sons.

PAULO VERONESE was wonderfully graceful in his Airs of Women: with great Variety of shining Draperies; and incredible Vivacity, and Ease. Nevertheless his Composition is sometimes improper; and his Design is uncorrect. But his Colouring, and what soever depends on it, is so very charming in his Pictures, that it surprizes at the first Sight, and makes us totally forget those other Qualities which are wanting in bim.

TINTORET was the Disciple of Titian, Greatin the practical part of Design; but sometime also sufficiently extravagant. He had an admi rable Genius for Painting, if he had had as grea an Affection to his Art, and as much Patience i undergoing the Difficulties of it, as he had Fir and Vivacity of Nature. He has made Picture not inferiour in Beauty to these of Titian. H Composition, and bis Dresses, are for the mo part improper; and his Out-lines are not con rest: But his Golouring, and the Dependenci of it, like that of his Master, are most admirable

The Bassans had a more mean, and po Gusto in Painting, than Tintoret; and the Designs were also less correct than his. Ib

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Charles Alphonse du Fresnoy, &c. 231

bowe touch'd all kinds of Animals with an admirable Manner: But were notoriously imperfect in the Composition and Design.

Correction painted at Parma two large Cumola's in Fresco, and some Altar-pieces. This
artist sound out certain natural and unaffected
Graces, for his Madonna's, his Saints, and
little Children, which were peculiar to him.
His Manner is exceeding great, both for the Desqu and for the Work, but withall is very unurrect. His Pencil was both easie and delightful, and 'tis to be acknowledg'd, that he Painted
with great Strength, great Heightning, great
Sweetness, and Liveliness of Colours, in which
none surpass'd him.

He understood how to distribute his Lights in such a Manner as was wholly peculiar to himself; which gave a great Force and great Roundness to his Figures. This Manner consists in extending tharge Light, and then making it lose it self infusibly in the dark Shadowings, which he plac'd out of the Masses. And those give them this great Roundness, without our being able to permive, from whence proceeds so much of Force, and so vast a Pleasure to the Sight. 'Tis, prohable, that in this part the rest of the Lombard School Copied him: He had no great choice of Q 4

graceful Attitudes, nor of Distribution for beautiful Grouppes: bis Design oftentimes appear lame, and the Rositions are not much observed them. The Aspects of his Figures are many time unpleasing; but his Manner of designing Heads Hands, Feet, and other parts, is very great and well deserves our Imitation. In the Condust and Finishing of a Picture, he has done Wonders; for he Painted with so much Union that his greatest Works seem'd to have been sinish'd in the compass of one Day; and appear, a if we saw them from a Looking-glass. His Landscape is equally beautiful with his Figures.

At the same time with Correggio, liv'd, and flourish'd Parmegiano; who besides his great Manner of well Colouring, excell'd also both in Invention and Design, with a Genius sull of Gentileness, and of Spirit, having nothing the was ungracefull in his choice of Attitudes, and it the Dresses of his Figures, which we cannot so of Correggio: There are Pieces of his to be seen, which are both beautiful and correct.

These two Painters last mention'd, had vere good Disciples, but they are known only to the of their own Province: and besides, there is little to be credited of what his Country-men so for Painting is wholly extinguish'd amongst them

Charles Alphonse du Fresnoy, &c. 233

May nothing of Leonardo da Vinci, bemuse I have seen but little of his; though he rewid the Arts at Milan, and had many Difcihis there's sin estraid and to also all od I

LUDOVICO CARRACHE, Coufin of Hannibal MAugustine, studied at Parma after Corregno, and excell'd in Design and Colouring, with how a Gracefulness, and so much Candour, Guido the Scholar of Hannibal, did afterands Imitate him with great Success. There ne some of his Pictures to be seen, which are my beautiful, and well understood. He made wordinary Residence at Bologna; and it was h, who put the Pencil into the Hands of Hanbal bis Confin.

HANNIBAL in a little time excell'd bis Maer, in all Parts of Painting. He Imitated brieggio, Titian, and Raphael, in their diffem Manners as he pleas'd; excepting only, that wsee not in his Pictures, the Nobleness, the a laces, and the Charms of Raphael: and Out-lines are neither so pure, nor so elegant bis. In all other things, he is wonderfully acet plish'd, and of an Universal Genius.

Augustine Brother to Hannibal, was also li bury good Painter, and an admirable Graver. had a Natural Son, call'd Antonio, who (a) dat the Age of 35, and who (according to nen

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the general Opinion) would have surpass'd his Uncle Hannibal: For by what he left behind him, it appears that he was of a more lofty Genius.

Guido chiefly imitated Ludovico Carache, yet retain'd always somewhat of the Manner which his Master Denis Calvert the Fleming taught bim. This Calvert liv'd at Bologna, and was Competitor and Rival to Ludovico Carrache: Guido made the same use of Albert Durer, as Virgil did of old Ennius; borrow'd what pleas'd him, and made it afterwards hi own: that is, he accommodated what was good in Albert to his own Manner: Which he executed with so much Gracefulness and Beauty that He alone got more Money, and more Repu tation in his time, than his own Masters, an all the Scholars of the Carraches, though the were of greater Capacity than himself. H Heads yield no manner of precedence to those Raphael.

Sisto Badolocchi Defign'd the best of

bis Disciples, but be dy'd young.

Domenichino was a very knowing Pa ter, and very laborious, but otherwise of nogre natural Endowments. 'Tis true, he was p foundly Skill'd in all the parts of Painting, wanting Genius (as I said) he had less of A bleness in his Works, than all the rest who S

Charles Alphonse du Fresnoy, &c. 235

hed in the School of the Carraches.

ALBANI was excellent in all that belong'd to Painting, and adorn'd with variety of Learning. LANFRANC, a Man of a great and sprightly Wit, supported his Reputation for a long time with an extraordinary Gusto of Design and Comming. But his Foundation being only on the modical Part, he at length lost Ground in point of Correctness: So that many of his Pieces appear extravagant and fantastical. And after in Decease, the School of the Carraches went will be decay, in all the parts of Painting.

Gio. Viola was very old before he learn'd landscape; the Knowledge of which was impartto him by Hannibal Carrache, who took leasure to Instruct him, so that he Painted many of that kind, which are wonderfully sine, and well Colour'd.

If we cast our Eyes towards Germany and the Low-Countries, we may there behold ALtext Durer, Lucas Van Leyden, Holten, Aldegrave, &c. who were all Conimporaries. Amongst these, Albert Durer and solbein, were both of them wonderfully Knowis, and had certainly been of the first Form of sinters, had they travell'd into Italy: For noing can be laid to their charge, but only that it had a Gothique Gusto. As for Holbein,

be

he Rerform'd yet better than Raphael; and have feen a Portrait of his Painting, with which one of Titian's could not come in Competition Moderation than I micret. To semilade. with

Among ft the Flemings, we had RUBENS who deriv'd from his Birth, a lively, free, no ble, and universal Genius. A Genius which was capable not only of raising bim to the Rank of the Ancient Painters, but also to the highest Employment in the Service of his Country that he was chosen for one of the most important Embassies of our Age. His Gusto of Design for vours somewhat more of the Fleming, that of the Beauty of the Antique; because he stay's not long at Rome. And though we cannot but observe in all his Paintings, somewhat of Great and Noble; yet it must be confes'd, that general ly speaking, he Design'd not correctly: But for all the other parts of Painting, he was as absolute a Master of them, and posses'd them all as throughly, as any of his Predecesfors in that noble Art. His principal Studies were made in Lombardy, after the Works of Titian, Paul Veronese, and Tintoret; whose Cream he has skimm'd (if you will allow the Phrase) and extracted from their several Beauties many genera Maxims, and infallible Rules, which he always follow'd, and by which he has acquir'd in hi Work

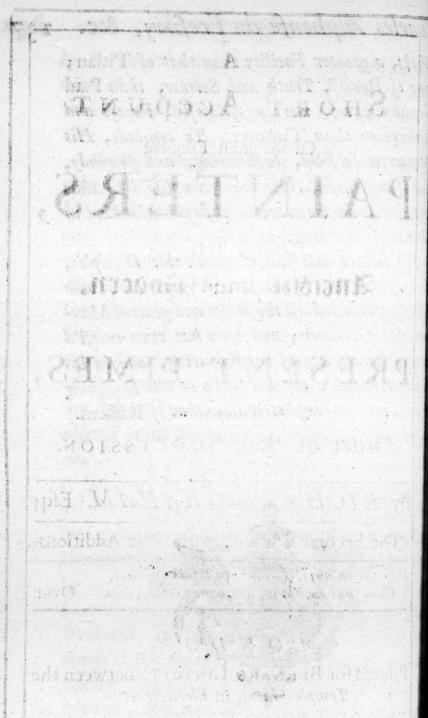
Charles Alphonse du Fresnoy, &c. 237

Works, a greater Facility than that of Titian; were of Purity, Truth and Science, than Paul Veronese; and more of Majesty, Repose and Moderation than Tintoret. To conclude, His Manner is so solid, so knowing, and so ready, that it may seem, this rare accomplished Genius was sent from Heaven, to Instruct Mankind in the Art of Painting.

His School was full of admirable Disciples, mongst whom, VAN DYCK was He, who infromprehended all the Rules and general Maxims of his Master; and who has even excelled him in the delicacy of his Colouring, and in his Colinet-Pieces; but his Gusto in the Designing Part, was nothing better than that of Rubens.



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A

SHORT ACCOUNT

Of the most Eminent

PAINTERS,

BOTH

Ancient and Modern,

Continued down to the

PRESENT TIMES,

According to the

Order of their Succession.

By RICHARD GRAHAM, Efq;

The Second Edition, with large Additions.

Pascitur in vivis. Livor: post fata quiescit, Cum suus ex merito quemque tuetur Honos. Ovid.

LONDON:

Printed for BERNARD LINTOTT, between the Temple-Gates, in Fleet-street.

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THE

PREFACE

HE Title having only promis'd a fhort Account of the most E-minent Masters, &c. the Reader must expect to find very little

more in the small Compass of these we Sheets, than the Time when, the Place here, by whose Instructions, and in what parimler Subject each of those great Men be-

In the first Part, which comprehends the ime Masters of Antiquity, I have follow'd liny: yet not blindly, or upon his Authority me, but chiefly in those Places, where I have found

Testimony of other Writers. The Catalogue of Fran. Junius I have diligently perus'd, and examin'd most of the Records cited in it. I have also read over the Lives of the Four Principal Painters of Greece, written in Italian, by Carlo Dati, of Florence, together with his learned Annotations upon them. And, in a Word, have left nothing unregarded, that cou'd give me any Manner of Assistance in this present Undertaking.

In the Chronological Part, because I foresaw that the Olympiads, and the Years of Rome, would be of little use to the Generalis of Readers, I have adjusted them to the two Vulgar Æra's (viz.) the Creation of the World, and the Birth of Christ. The Gree Talents I have likewise reduc'd into Englise Money: but to justifie my Account, must a serve, that here (as in most Authors, where Talent is put absolutely, and without any oth Circumstance) the Talentum Atticum Min is to be understood; which, according to the new est Computation, comes to about 187 l. 108, our Money; the Majus being about 62 l. 16 more.

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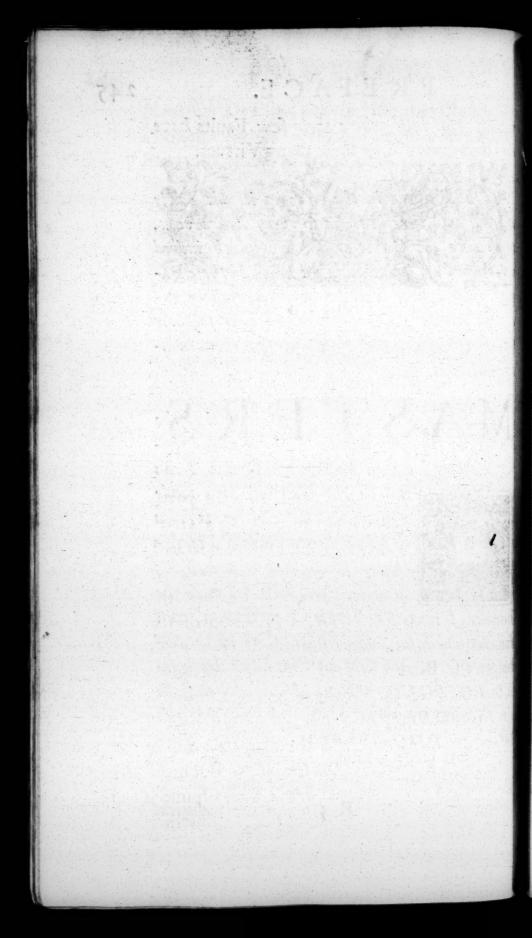
In the latter Part, which contains the Mafters of greatest Note amongst the Moderns, I have been equally diligent, not only in searching into all the most considerable Writers, who have left us any Memorandums relating to them; but also in procuring from Rome, and other Places, the best Advice that possibly I could get, concerning those Painters who are but lately dewas'd, and whose Lives have never yet appear'd in Print. In Italy I have taken such Guides, is I had reason to believe, were best acquainted in that Country: and in France, Germany, Flanders, and Holland, have been conducted by the Authors who have been most conversant in those Parts. For the Roman, Florentine, and some other particular Masters, I have ap-Wid my self to the Vite de' Pittori &c. of Giorgio Vasari, the Vite &c. of Cavalier Baglime, and Gio. Pietro Bellori, and the Abcedario Pittorico of Antonio Orlandi. For the Lombard school, I have confulted the Maraviglie dell' Arte Cavalier Ridolfi: For the Bolognese Painters, he Felfina Pittrice of Conte Carlo Cefare Malvasia: For those of Genoua, the Vite de' ittori &c. of Rafaele Soprani, Nobile Genouese: For the French Masters, the Intretiens sur les Vies, &c. of Felibien, the R 2 Abregé Abregé of De Piles, and the Hommes Illustres of Perrault: For the German, Flemish, and Dutch Painters, (of whom I have admitted but very few into this Collection) the Academia nobiliffima Artis Pictoriæ of Sandrart, and the Schilder-Boeck of Carel van Mander. For those of our own Country, I am asham'd to acknowledge how difficult a Matter I have found it, to get but the least Information touching some of those Ingenious Men, whose Works have been a Credit and Reputation to it. That all our Neighbours have a greater value for the Professors of this noble Art, is sufficiently evident in that there has hardly been any one Master of tolerable Parts among ft them, but a Crowdo Writers (nay, Some Pens of Quality too) have been imploy'd in adorning his Life, and in tran mitting his Name with Honour to Posterity.

For the Characters of the Italians of the fire Form, I have all along referr'd the Reader the Judgment of Monsieur du FRESNOY, the preceding Pages. But for the rest, I have from the Books above-mention'd, and the Opnions of the Learned, briefly shewn, where their different Talents and Perfections confied: chusing always (in the little Room to white I have been confin'd) to set the best side so

wards; especially where their few Faults have hen over-balanc'd by their many Virtues.

By the Figures in the Margin it will easily appear, how careful I have every where been, a preserve the Order of Time; which indeed was the thing, principally intended in these Papers. Some few Masters however must be exapted; whom yet I have placed next to their Contemporaries, tho' I could not fix them in any particular Year.

If it should be Objected, that several of the Masters berein after-mention'd, have already appear'd among st us, in an English Dress: I can may answer, That as the Method here made seef, is more regular, and quite different from my thing that has been hitherto publish'd in this wind; so, Whosoever shall think it worth his while to compare these little Sketches with the Originals from which I have Copy'd them, will sind, that I have taken greater Care in Drawing them true, and that my Out-lines are generally more correct, whatever Desects may be the Colouring part.





ANCIENT

MASTERS.

B

Y whom, and in what particular Age the ART of PAINT-ING was first Invented in Greece, Ancient Authors are not agreed. Aristotle ascribes the A. Mun.

honour of it to EUCHIR, a Kinsman of the 2730. samous Dædalus, who slourish'd Anno 1218 before the Birth of Christ: Theophrastus gives it to POLYGNOTUS the Athenian, Athenagoras to SAURIAS of Samos; some will have it belong to PHILOCLES the Egyptian, and others to CLEANTHES of Corinth. But how-soever the Learned may differ in their Opinions R 4 touching

in this, that its first Appearance among the Greeks, was in no better a Dress, than what serv'd just to represent the bare Shadow of Man, or any other Body: which was done meerly by Circumscribing the Figure they had a mind to express, whatever it was, with single Line only. And this simple Manner of Drawing was by them very properly call's Sciagraphia; and by the Latines afterwards Pictura Linearis.

The first Step made towards the advance ment of Painting, was by ARDICES the Corin thian, and TELEPHANES of Sicyon, or CRATO of the same City. These began toaddother Lines (by way of Shadowing) to their Figures: which gave them an Appearance of Roundness, and much greater Strength. The Manner was call'd Graphice. But the Advantages it brought to its Inventers were so in considerable; that they still found it necessary to write under every individual Piece, the Name of whatever it was design'd to represent, lest otherwise the Spectators should no ver be able, of themselves, to make the Difference.

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The next Improvement, was by CLEO-HANTUS, of Corinth, who first attempted fill up his Outlines. But as he did it with one gle Colour, laid on every where alike, his mes, and those of HYGIEMON, DINIAS, dCHARMAS his Followers, from thence uthe Name of Monochromata (viz.) Pihires of one Colour.

EUMARUS the Athenian, began to paint len and Women in a manner different from th other; and ventur'd to Imitate all forts Objects: but was far excell'd by his Difple

CIMON the Cleonæan, who found out the of Painting Historically, design'd his Fimin variety of Postures, distinguish'd the deral Parts of the Body, by their Joints; and the first in whose Pieces there was any tice taken of the Folds of Draperies.

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In what Century the Masters abovementidliv'd, Antiquity has given us no Account. t certain it is, that about the time of the undation of Rome, Anno 750 ante Chr. the A.Mun. mians had carry'd Painting to fuch a Height 3198.

of Reputation, that Candaules, King of Ly, dia, surnam'd Myrsilus, the last of the Heraclidæ, and who was kill'd by Gyges, Anno quarto Olymp. 16. for a Picture made by Bularchus, representing a Battel of the Magnesians, gave its Weight in Gold.

A.Mun. PANÆNUS of Athens, liv'd Olymp. 83. An 3502. no 446 ante Chr. and is celebrated for having painted the Battel at Marathon, between the Athenians and Persians, so very exactly, that Miltiades, and all the general Officers on bot sides, were easily to be known, and distinguish'd from each other, in that Piece.

PHIDIAS his Brother, the Son of Charme 3506. das, flourish'd Olymp. 84. Anno 442 and Chr. and was famous both for Painting an Sculpture: but particularly, in the latter is profoundly skill'd, that his Statue of Jupit Olympius was by the Ancients esteem'd one the seven Wonders of the World; as his Manerva, in the Citadel of Athens, made of living and Gold, was (by way of Emineno call'd the Beautiful Form. He was very in mate with Pericles, the Athenian General and so much envy'd upon that Account, a for the Glory he acquir'd by his Works, the

his Enemies cou'd never be at rest, till they had plotted him into a Prison, and had there (some say) taken away his Life, by Poison.

POLYCLETUS, a Native of Sicyon, and the most renowned Sculptor in his time, liv'd O- A. Mun. mp. 87. Anno 430 ante Chr. and besides the 3518. Honour he gain'd, by having brought the Basso-Relievo to Perfection, is commended for divers admirable Pieces of Work: but chiefly, for being the Author of that most accomplish'd Model, call'd the Canon: which w the joint Consent of the most eminent Artists then in being, as well Painters as Scultors, was handed down to Posterity, for the Mandard, or infallible Rule of true Beauty: as comprizing in it felf alone, all the feve-Perfections, both of Feature and Proporim, that are to be found in Humane Bodies.

In this Olympiad also were MYRON, and COPAS, both excellent in Sculpture; and in Ivome respects equal even to Polycletus himself.

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POLYGNOTUS the Thasian, was the Disciera e of his Father Aglaophon, and particularly nous for representing Women; whom he the inted in lightform and shining Draperies, adorning Colours, and giving a greater Freedom to his Figures, than had been us'd by any of his Predecessors. His principal Works, were those which he made gratis in the Temple at Delphi, and the grand Portico at Athens, call'dthe Various: in Honour of which it was solemnly Decreed, in a general Council of the Amphistyons, that where-ever he should travel in Greece, his Charges should be born by the A. Mun. Publick. He died sometime before the 90th 3530. Olymp. which was Anno 418 ante Chr.

APOLLODORUS the Athenian, liv'd Olym 94. Anno 402 ante Chr. and was the first wh

Invented the Art of mingling his Colour and of expressing the Lights and Shadow He was admir'd also for his judicious Choic of Nature, and in the Beauty and Strength his Figures surpassed all the Masters when went before him. He excell'd likewise Sculpture: but was Nick-nam'd the Madma from a strange Humour he had of destroing even his very best Pieces, if, after he his sinish'd them, he cou'd discover any Fautho' never so inconsiderable.

PARRHA.

ZEUX

ZEUX IS of Heraclea, flourish'd Anno quar- A. Mun. Olymp. 95. Anno 395 ante Chr. and was 3553. m'd for being the most excellent Colourist of the Ancients; though Cicero, Pliny, and her Authors tell us, there were but four Clours then in use (viz.) White, Yellow, ld, and Black. He was censur'd by some, making his Heads too big; and by Arithe, for not being able to express the Manmand Passions. He was very famous notithflanding for the Helena which he Painted or the People of Crotona; in the Composion of which he collected from five naked Ingins (the most beautiful that Town could roduce) whatever he observ'd Nature had m'd most perfect in each, and united all hose admirable Parts in one single Figure. he was extoll'd likewise for several other the leces; but being very rich, cou'd never be revail'd upon to sell any of them, because thought them to be above any Price; and berefore chose rather to give them away he tely to Princes, and publick Societies. He ed ('tis generally faid) of a violent fit of aughter he was seiz'd with, by looking upa comical old Woman's Picture, of his wn Drawing.

PARRHA-

PARRHASIUS a Native of Ephefus, and Ci tizen of Athens, was the Son and Disciple of Evenor, and the Contemporary of Zeuxi whom he overcame in the noted Contest be tween them, by deceiving him with a Cur tain, which he had painted fo excellent well, that his Antagonist mistook it for th reality of Nature it self. He was the fir who observ'd the Rules of Symmetry in h Works; and was much admired for the Live liness of his Expression, and for the Gayet and graceful Airs of his Heads: but above a for the Softness and Elegance of his Out-line and for rounding off his Figures, fo as make them appear with the greater Streng and Relievo. He was wonderfully fruitful Invention, had a particular Talent in sm Pieces, especially in wanton Subjects, and nish'd all his Works to the last degree of Pe fection. But withall was fo extravagant vain and arrogant, that he commonly w himself Parrhasius the fine Gentleman, we cloath'd in Purple, with a Crown of Go upon his Head, pretended to derive his Pe gree from Apollo, and styl'd himself the Pri of his Profession. Yet, to his great Morti cation, he was humbled at last by TIMA

'AGgodi'-

All ANTHES of Sicyon (or as some say, of the phonus) who in a Dispute betwixt them, as by the majority of Votes declar'd the beta Painter: And besides, was as eminent for the singular Modesty and Sweetness of his Disposition, as for the agreeable variety of its Invention, and peculiar Happiness in moning the Passions. His most celebrated Works were the sleeping Polyphemus, and the Sacrifice of Iphigenia, in both which (as in all his other Performances) his distinguishing Charater appear'd, in making more to be understood, than was really express'd in his Pieces.

In this time also flourish'd EUPOMPUS of livon, an excellent Artist, and whose Authomity was so very considerable, that out of the wo Schools of Painting, the Asiatic and the stuck, he made a third, by dividing the last mothe Attic and the Sicyonian. His best Distrible was

PAMPHILUS a Native of Macedonia, who have the Art of Painting joyn'd the Study of the brid heral Arts, especially the Mathematicks: and out sid to say, that without the help of Geometry, no Painter could ever arrive to Persecti-

A

on. He was the first who taught his A for set Rates; but never took a Scholar for less time than ten Years. What Reputation and Interest he had in his own Country, ar what use he made of them, for the Honour at Advancement of his Profession, see Pag. 86

PAUSIAS of Sicyon, a Disciple of Pamph lus, was the first who painted upon Wa and Ceilings: and amongst many rare Qu lities, was excellent at Fore-shortening his H gures. His most famous Piece was the I Eture of his Mistress Glycera, in a sitting P sture, composing a Garland of Flowers: f a Copy of which L. Lucullus, a noble A man, gave two Talents (375 lib.)

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A.Mun. EUPHRANOR the Isthmian flourish'd lymp. 104, Anno 362 ante Chr. He was an univ fal Master, and admirably Skill'd both in Sa pture and Painting. His Conceptions were t ble and elevated, his Style masculine bold; and he was the first who signali himself, by representing the Majesty of Her He writ several Volumes of the Art of louring, and of Symmetry; and yet notwi standing fell into the same Error with Zeu of making his Heads too big, in proportion Pra the other Parts.

PRAXITELES the fam'd Sculptor, particularly celebrated for his Venus of Gnidus, and wher excellent Performances in Marble, was the Contemporary of Euphranor.

CTDIAS of Cythnus, liv'd Olymp. 106, An-A. Mun.

1954 ante Chr. and advan'd his Reputation fo 3594.

10th by his Works, that Hortensius, the Ro
10th Orator, gave 44 Talents, (8250 lib.) for me of his Pieces, containing the Story of the hygnauts; and built a noble Apartment, on upose for it, in his Villa, at Tusculum.

APELLES the Prince of Painters, was a laive of Coos, an Island in the Archipelago of whom his the Name of Lango) and wish'd Olymp. 112, Anno 330 ante Chr. improv'd the noble Talent which Nature given him, in the School of Pamphilus; lasterwards, by Degrees, became so much Esteem with Alexander the Great, that by whick Edist he strictly commanded, that other Master shou'd presume to make his mait; that none but Lysippus of Sicyon and cast his Statue in Brass; and that Pyrks only shou'd grave his Image in Gems and mous Stones. And in farther Testimony of

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of his particular respect to this Artist, he prefented him, even with his most beautiful and charming Mistress Campaspe, with whom Apelles had fall'n in Love, and by whom 'twas suppos'd he copy'd his Venus (Anadyomene) rifing out of the Sea. Grace was his peculiar Portion, as our Author tells us, Page 176, and 220. In which, and in knowing when he had done Enough, he transcended all who went before him, and did not leave his E qual in the World. He was miraculous Skill'd in taking the true Lineaments and Fea tures of the Face: Infomuch that (if Appia the Grammarian may be credited) Physiogno mists upon Sight of his Pictures only, cou' tell the precise time of the Parties death. H was Admirable likewise in representing people in their last Agonies. And, in a Word, great was the Veneration paid by Antiquity his Works, that feveral of them were pu chas'd with unestimated Heaps of Gold, a not by any certain Number, or Weight Pieces. He was moreover extremely cand and obliging in his temper, willing to Inftru all those who ask'd his Advice, and genera even to his most potent Rivals.

PROTOGENES of Caunus, a City of

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ria, subject to the Rhodians, was by the Ancims esteem'd one of the four best Painters in Greece: but liv'd miserably poor, and very litde regarded in his own Country, till Apelles having made him a Visit, to bring him into Reputation, bought up several of his Pictures, greater Rates than he ask'd for them; and pretending, that he defign'd to fell 'em again for his own Work, the Rhodians were glad b redeem them, upon any terms. Disciple he was, is not certainly known; but hs generally affirm'd, that he spent the greatell part of his Life in painting Ships, and Sta-pieces only: yet applying himself at last nobler Subjects, he became an Artist so well accomplish'd, that Apelles confess'd, he was in all Respects (at least) equal to himself; excepting only, that never knowing when bleave off, by overmuch Diligence, and too nice a Correctness, he often dispirited, and teaden'd the Life. He was famous also for everal Figures which he made in Brass: But is most celebrated peice of Painting, was but of Jalysus, which cost him seven Years Study and Labour, and which fav'd the City of Rhodes from being burnt by Demetrius Po. lorcetes. Vide Page 86.

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Of MELANTHIUS we have nothing certain, but that he was brought up at Sicyon, (the best School of Greece) under Pamphilus, at the same time with Apelles: that he contributed both by his Pen, and Pencil, to the Improvement of his Art; and amongst many excellent Pieces, painted Aristratus the Sicyonian Tyrant in a Triumphal Chariot, attended by Victory, putting a Wreath of Laurel upon his Head; which was highly esteem'd.

and was the first who by the Rules of Art, attain'd a perfect Knowledge of expressing the Passions and Affections of the Mind. And though his Colouring was somewhat hard, and not so very beautiful as cou'd be wish'd, ye notwithstanding so much were his Pieces admir'd, that after his decease, Attalus King of Pergamus, gave an hundred Talents (18750 lib.) for one of them.

His Contemporary was ASCLEPIODO RUS the Athenian, equally skill'd in the Arts of Sculpture and Painting; but in the latter, chiefly applauded for the Beauties of

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mrect Style, and the Truth of his Proporion: In which Apelles declar'd himself as much inferior to this Artist, as he was to AM-PHION, in the Ordering, and excellent Disposition of his Figures. The most famous places of Asclepiodorus, were those of the welve Gods, for which Mnason, the Tyrant dElatea, gave him the value of about 300 l. Sterl. a-piece.

About the same time also were the several Masters following (viz.) THEOMNESTUS, am'd for his admirable Talent in Portraits.

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NICHOMACHUS, the Son and Disciple of Aristodemus, commended for the incredible Pacility and Freedom of his Pencil.

NICOPHANES, celebrated for the Elesince of his Design, and for his grand Mango, and Majesty of Style; in which few Mafrom were to be compar'd to him.

PYREICUS was famous for little Pieces dy; and from the fordid and mean Subjects which he addicted himself (such as a Barr's, or Shoemaker's Shop, the Still-life, Anials, Herbage, &c.) got the surname of Rbyparographus

parographus. Yet though his Subjects were low, his Performance was admirable: and the smallest Pictures of this Artist, were esteem'd more, and fold at greater Rates, than the larger Works of many other Masters.

ANTIDOTUS the Disciple of Euphranor was extremely diligent, and industrious, but very flow at his Pencil; which, as to the Colouring Part, was generally hard and dry. He was chiefly remarkable for having been the Master of

A. Mun. NICIAS of Athens, who painted Women in Perfection, and flourish'd about the 114th 2636. Olymp. Anno 322 ante Cbr. being universall

Logn 1

extoll'd for the great variety and noble choice of his Subjects, for the Force and Relievo his Figures, for his great Skill in the distribu tion of the Lights and Shadows, and for h wonderful Dexterity in representing all for of four-footed Animals, beyond any Maft in his time. His most celebrated Piece w that of Homer's Hell; which, after he ha refus'd 60 Talents (11250 lib.) offer'd him fo it, by King Ptolemy, the Son of Lagus, generously presented to his own Country He was likewise much esteem'd by all h Conten

contemporaries for his excellent Talent in sulpture; and, as Pliny reports, by Praxiteles imfelf: But this feems highly improbable, confidering, that by his own Account, there were at least 40 Years betwixt them. W

MTHENION of Maronea) a City of Thrace) a Disciple of Glaucion the Corinthian, was about this time also as much in vogue as Micias: And though his Colouring was not almgether fo agreeable, yet in every other paricular he was even superior to him, and wou'd have risen to the highest pitch of Perfiction, if the length of his Life had been but inwerable to the great extent of his Genius.

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FABIUS a noble Roman, painted the Temple A. Mun. of Health in Rome, Anno U. C. 450, ante Chr. 3647. ibu pot: and glory'd fo much in his Performanhis osthere, that he assum'd to himself for ever for after, the furname of Pictor, and thought it after modifiparagement to one of the most illustrious we families in Rome, to be distinguish'd by that ha Title.

m for of miri s, 1 NEALCES liv'd Olymp. 132, Anno 250 3698. unity onte Chr. in the time of Aratus the Sicyonian Concrat, who was his Patron, and intimate nten niino). 54

Friend. His particular Character, was strange vivacity of Thought, a fluent Fancy and a fingular Happiness in explaining his In tentions (as appears Pag. 154.) This Artisti frequently mentioned by Writers, for a luck Hit, which was indeed very wonderful. He was just upon the point of finishing a Horse and wanted only to express the Foam about his Mouth and Bit. But, after many vain An tempts, perceiving he was utterly unable, in any measure, to satisfy himself: quite wear at last, and out of all patience, in a fit of desponding Indignation, he threw away hi Pencil, with great vehemence, full against the Picture: when, to his Amazement, he found his Rage had finish'd his Design, much mor happily than ever he could propose to have done it, by the utmost labour of his Art.

A. Mun. METRODORUS flourish'd Anno 168 and 3780. Chr. and liv'd in so much Credit and Reputation at Athens, that Paulus Æmilius, after he had overcome Perseus King of Macedon, Anno 3 Olymp. 152. having desir'd the Athenian to send him one of their most learned Philosophers to breed up his Children, and also a skil sful Painter to adorn his Triumph, Metrodoru was the Person unanimously chosen, as the st

test for both Employments.

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Friend His particular Character, was a MARCUS PACUVIUS of Brundufium, the Nephew of old Ennius, was not only an minent Poet himself, and famous for several fragedies which he wrote, but excell'd also Painting: Witness his celebrated Works, # Rome, in the Temple of Hercules, in the forum Boarium. He flourish'd Anno U. C. 600, ante Chr. 151, and died at Tarentum, A. Mun. in almost 90 Years of Age. ary viso 1/

TIMOMACHUS of Byzantium (now Conhi fantinople) liv'd Anno U. C. 704, ante Chr. 3901. the 47, in the time of Julius Cæsar, who gave and him 80 Talents (15000 lib.) for his Peices of ore hax and Medea, which he plac'd in the Temave de of Venus, from whom he deriv'd his Family. He was commended also for his Orehs and Iphigenia: but his Master-piece was anti the Gorgon, or Medufa's Head.

r he About the same time also ARELLIUS was An amous at Rome, being as much admir'd for nian is excellent Talent in Painting, as he was iloso modemn'd for the scandalous use he made of skill taking all his Idea's of the Goddesses from dorumnon Strumpets, and placing his Mistresses e fit the Heavens, amongst the Gods, in several AR this Pieces.

ourth an Greece, and Rome, in the com-

Augustus Gæsar, who began his Reign Ann A. Mun. U.C. 710, ante Chr. 41. He excell'd in gran 3907. Gompositions, and was the first who painted the Fronts of Houses, in the Streets of Rome which he beautisted with great variety of Landscapes, and pleasant Views, together with all other sorts of different Subjects, manag'd after a most noble Manner.

TURPILIUS a Roman Knight, liv'd in the time of Vespasian, who was chosen Emperous A.Dom. An. Dom. 69. And (though he painted ever thing with his left hand) was much applauded for his admirable Performances at Virona.

His Contemporaries were CORNELIUS PINUS and ACTIUS PRISCUS, who with their Pencils adorn'd the Temples of Honor and Virtue, repair'd by Vespasian. But of the two, Priscus came nearest in his Style, as Manner of Painting, to the Purity of the Gran School.

And thus have I given the Reader a fin Account, of all the most eminent Masters will flourish

Ancient Masters.

fourish'd in Greece, and Rome, in the comof more than a thousand Years. 'Tis true ideed, that for a long time after the Reigns Wespasian, and Titus his Son, Painting and Subture continu'd in great Reputation in Iwe are inform'd, that under their Successors, Domitian, Nerva, and Trajan, he hey shin'd with a Lustre almost equal to what they had done under Alexander the Great. Tis likewise true, that the Roman Emperours, Adrian, Antonine, Alexander Severus, Conthe fantine, and Valentinian, were not only geour remous Encouragers of these Arts, but also in ver the Practice of them so well skill'd, that they ap wrought several extraordinary Pieces with Ve heir own Hands; and by their Example, as well as their Patronage, rais'd up many considerable Artists in both kinds. But the All Names of all those excellent Men being unwit appily lost with their Works, we must here onclude our Catalogue of the ANCIENT of the MASTERS: and shall only take notice, that nder that Title, all those are to be compree Granded, who practised Painting or Sculpture ther in Greece or Rome, before the Year of A. Dom. ur Lord 580. At which time the Latine a so some ceasing to be the common Language of S W laly, and becoming mute, all the noble Arts urish and

Ancient Masters.

and Sciences (which in the two preceding Centuries had been brought very low, and be the continual Invasions of the Northern Nations reduc'd to the last Extremities) expire with it: and in the Reign of Phocas the Emperour, soon after, lay bury'd together, as one common Grave, in the Ruins of the Roman Empire.



Moder



MODERN

MASTERS.

descended, and born at Florence, 1240.

Anno 1240, was the first who Reviv'd the ART of PAINTING in Italy. He was a Disciple of some

mment of Florence from Greece: whom he in surpass'd, both in Drawing and Coloug, and gave something of Strength and redom to his Works, to which they cou'd wer arrive. And though he wanted the tos managing his Lights and Shadows, was at little acquainted with the Rules of Per-

indifferently accomplished; yet the Foundation which he laid for suture Improvement entitled him to the Name of the Father of the First Age, or Infancy of Moder Painting Some of his Works are yet remaining at Florence, where he was famous also see that the contract of the Act. 60. his Skill in Architecture, and where he die

very rich, Anno 1300.

1276.

GIOTTO his Disciple, born near Florence Anno 1276, was a good Sculptor and Arch test, as well as a better Painter than Cimaba He began to shake off the Stiffness of the Greek Masters; endeavouring to give a fine Air to his Heads, and more of Nature to h Colouring, with proper Actions to his F gures. He attempted likewise to draw aft the Life, and to express the different Passio of the Mind: but cou'd not come up to the Liveliness of the Eyes, the Tenderness of the Flesh, or the Strength of the Muscles in n ked Figures. He was fent for, and employ by Pope Benedict XI. at Rome, and by his Su ceffor Clement V. at Avignon. He pai ted several Pieces also at Padoua, Naples, Fo rara, and in other Parts of Italy; and was very where much admir'd for his Works: b principally for his Ship, of Mosaick-work, ov

cates of the Portico, in the Entrance of St.

Peter's Church, in Rome; and for a Picture
which he wrought in one of the Churches of

Peternee, representing the Death of the B. Virin, with the Apostles about her: the Attiwhere of which Story, M. Angelo Buonaroti
wide to say could not be better design'd. He

Petrarch, drew the Portrait of the former,
and was in great Esteem with them both,
and all the excellent Men in his Age. He dial Anno 1336; and in Honour to his Memo- Æt. 60.

The Marble, erected over his Independent.

ANDREA TAFFI, and GADDO GAD-Di were his Contemporaries, and the Restoment of Mosaic-work in Italy: which the former had learnt of Apollonius the Greek, and helatter very much improv'd.

At the same time also was MARGARI-ONE, a Native of Arezzo in Tuscany, who in Invented the Art of Gilding with Leaston, upon Bole-armeniac.

SIMONE MEMMI, born at Siena) a 1285.

ty in the Borders of the Dukedom of Florence)

whose Manner he improv'd in drawing after the Life: and is particularly celebrated by Petrach, for an excellent Portrait, which he made of his beloved Laura. He was applauded for his free and easie Invention, and began to understand the Decorum in his Composition.

ons. Obiit Anno 1345.

Giotto, born at Florence, Anno 1300, excelled his Master in the beauty of his Colouring, and the liveliness of his Figures. He was also every skilful Architect, and much commended for the Bridge, which he built over the River Arno, at Florence. He died Anno 1350.

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TOMASO, call'd GIOTTINO, for his affecting, and imitating Giotto's Manner, born also at Florence, Anno 1324, began to add strength to his Figures, and to Improve the Art of Perspective. He died Anno 1356.

JOHANNES ab EYK, commonly call'd 1370. JOHN of BRUGES, born at Maseech, on the River Maez, in the Low-Countries, Anna 1370, was a Disciple of his Brother Huberts and a considerable Painter: but above all things things famous for having been the happy Inyenter of the Art of Painting in Oil,
Anno 1410, (thirty Years before Printing was found out, by John Guttemberg, of
Strasburgh.) He died Anno 1441, having some Æt. 71.
Years before his Decease, communicated his Invention to

ANTONELLO of Messina, who travell'd from his own Country into Flanders, on purpose to learn the Secret: and returning to Sink, and afterwards to Venice, was the first who Practised, and Taught it in Italy. He died Anno Etat. 49.

In the preceding Century flourish'd several other Masters of good Repute: but their Manner being the same, or but very little different from that of Giotto, it will be sufficient to mention the Names only of some of the most Eminent; and such were Andrea Orgagna; Putro Cavallino, Stefano, Bonamico Buffalmico, Pietro Laurati, Lippo, Spinello, Casenino, Pisano, &c. And thus the Art of Paintino, Pisano, &c. And thus the Art of Paintino, Pisano, &c. advancing but slowly, and withering but little Strength, till the time of

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1417.

MASACCIO, who was born in Tuscany, Anno 1417, and for his copious Invention, and true Manner of Design; for his delightful way of Colouring, and the graceful Actions which he gave his Figures; for his loofeness in Draperies, and extraordinary Judgment in Perspective, is reckon'd to have been the MASTER of the SECOND, or MIDDLE AGE of MODERN PAINTING: which 'tis thought he wou'd have carry'd to a much higher degree of Perfection, if Death had not

At. 26. stopp'd him in his Career (by Poyson, it was suppos'd) Anno 1443.

GENTILE, and GIOVANNI, the Son 1421. and Disciples of GIACOMO BELLINO were born at Venice, (Gentile, Anno 1421. and were so eminent in their time, that Gen tile was sent for to Constantinople, by Mahome II, Emperour of the Turks: for whom he ving (amongst other things) painted the D collation of S. John Baptist, the Emperou to convince him, that the Neck after its S as he had made it, in his Picture, order'd solve to be brought to him- and commend his Head to be struck off, in his Presence which MIK

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which so terrifi'd Gentile, that he cou'd never be at rest, till he got leave to return home: Which the Emperour granted, after he had Knighted him, and nobly rewarded him for his Services. The most considerable Works of these Brothers are at Venices where Giovanni liv'd to the Age of 90 Years, having very rarely painted any thing but Scripture-Stories, and Religious Subjects, which he perform'd fo well, as to be esteem'd the most excellent of all the Bellini. See more of him At. 80. Pag. 228. Gentile died Anno 1501.

ANDREA MANTEGNA, born at 1431. Padoua, Anno 1431, and a Disciple of Jacopo Squarcione, was very Correct in Design, admirable in Fore-short'ning his Figures, well vers'd in Perspettive, and arriv'd to great Knowledge in the Antiquities, by his continud Application to the Statues, Basso-Relievo's, Me. However, his neglect of feasoning his Stuhe after the Antique, with the living Beauties WNature, has given him a Pencil somewhat and dry: And besides, his Drapery is therally stiff, (according to the Manner of hose times) and too much perplex'd with the Folds. He painted several things for Pope Imocent VIII. and for other Princes, T 2

and Persons of Distinction: But the best of his Works (and for which he was Knighted by the Marquess Ludovico Gonzaga, of Mantoua) are the Triumphs of Julius Casar, now At. 86. at Hampton Court. He died Anno 1517; having been one of the first who Practised the Art of Graving in Italy: the Invention where of is justly ascrib'd to MAS OF IN IGUER RA, a Goldsmith of Florence; who in the Year 1460, sound out the way of Printing of upon Paper, whatever he had Grav'd upon his Silver-plate:

ANDREA VERROCCHIO a Florentine 1432. born Anno 1432, was well skill'd in Geometry Optics, Music, Architecture, Sculpture, an Painting: but left off the last, because in Piece which he had made of St. John Baptizin our Saviour, Lionardo da Vinci, one of hi Disciples, had, by his order, painted an An gel, holding up some part of our Saviour Garments, which so far excell'd all the rest Andrea's Figures, that inrag'd to be out-don by a Youth, he refolv'd never to make used his Pencil any more. He was the first wh found out the Art of taking, and preserving the likeness of the Face, by moulding off the At. 56. Features, in Plaister of Paris. He died An LUC ~.1488.

LUCA SIGNORELLI of Cortena, a City in the Dukedom of Florence, born Anno 1419, was a Disciple of Pietro dal Borgo S. Sepolero, and so excellent at designing Naked Bidies, that from a Piece which he painted in Chapel of the great Church, at Orvieto, M. Angelo Buonarruoti transferr'd several entire figures into his last Judgment. He died very Æt. 82. ich, Anno 1721: And is said to have had ich an absolute Command of his Passions, hat when his beloved Son (a Youth extremehandsome, and of great Hopes) had been mortunately kill'd, and was brought home him; he order'd his Corps to be carry'd no his Painting-room: and having fiript him, amediately drew his Picture, without sheding a Tear.

PIETRO di COSIMO a Florentine, born on 1441, was a Disciple of Cosimo Rosselli 1441shole Name he retain'd) and a very good sinter; but so strangely fantastical, and full Caprices, that all his delight was in painting tyrs, Fauns, Harpyes, Monsters, and such extravagant and whimsical Figures: and enesore heapply'd himself, for the most part, Et. 80. Bacchanalia's, Masquerades, &c. Obiit An-

LIONARDO da VINCI, nobly de 1445. scended, and born in a Castle so call'd, near the City of Florence, Anno 1445, was bred un under Andrea Verrocchio; but so far surpass' him, and all others his Predecessors, that he own'd to have been the MASTER of the THIRD OF GOLDEN AGE OF MODERN PAINTING. H was in every respect one of the compleate Men in his time, and the best furnish'd with all the Perfections both of Body and Mind an excellent Sculptor and Architect, a skilful Mu fician, an admirable Poet, very expert in Anatom and Chymistry, and throughly learned in all the Parts of the Mathematics. He was extremely dil gent in the Performance of his Works; an tho'it was the opinion of Rubens, that his chiefe Excellence lay in giving every thing its prop Character, yet he was so wonderfully diffiden of himself, and curious, that he left seven Pieces unfinish'd, believing his Hand cou'd nev reach that Idea of Perfection, which he h conceiv'd of them in his Mind. He liv'd m ny Years at Milan, Director of the Academy Painting, establish'd there by the Duke; a highly esteem'd for his celebrated Piece of 0 Saviour's Last Supper, and some of his others. Nor was he less applauded for his follows. Paintings. Nor was he less applauded for his/

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montriving the Canal, that brings the Water from the River Adda, to that City. He was a great Contender with M. Angelo Buonarruoti, and upon account of the Enmity betwixt them, went into France (Anno Æt. 70.) where after several considerable Services done for Francis I. he expir'd in the Arms of that Monarch, being taken speechless the very moment, in which he would have rais'd up himself, to thank the King for the Honour done him in that Visit, Anno 1520. He left a Treatise Æt. 75. of the Art of Painting behind him, written by himself: of which R. du Fresne publish'd a noble Edition, at Paris, in 1651, with Figures by Nic. Poussin.

PIETRO PERUGINO, so call'd from the 1446.

Place where he was born, in the Ecclesiastical

State, Anno 1446, was another Disciple of Andrea Verrocchio. What Character he had, see Pag. 225. He was so very miserable and covetous a Wretch, that the Loss of his Money by Thieves, broke his Heart, Anno 1524.

Et. 78.

DOMENICO GHIRLANDAIO,

Florentine, born Anno 1449, was at first de
Ign'd for the Profession of a Goldsmith; but follow'd his more prevailing Inclinations to

T 4 Painting

Painting with success, that he is rank'd At. 44. amongst the prime Masters in his time. See farther Pag. 224. He died Anno 1493.

FRANCESCO RAIBOLINI, commonly call'd FRANCIA, born at Bologna, Anno 1450, was at first a Goldsmith, or Jeweller; afterwards a Graver of Goins and Medals; but at last applying himself to Painting he acquir'd great Reputation by his Works: And particularly by a Piece of St. Sebastian, whom he had drawn bound to a Tree, with his Hands tied over his Head. In which Figure, besides the Delicacy of its Colouring, and Gracefulness of the Posture, the Proportion of its Parts was so admirably just and true, that all the succeeding Bolognese Painters (even Hannibal Carrache himself) study'd its Measures as their Rule, and follow'd them in the same Manner as the Ancients had done the Canon of Polycletus. It was under the Discipline of this Master, that Marc. Antonio, Raphael's best Graver, learnt the Rudiments of his Art. Count Malvasia affirms, he liv'd

Æt. 80. till the Year 1930: the' Vafari fays, he dy'd in 1918; and will have the Occasion of his Death to have been a Fit of Transport, tha feiz'd him, upon Sight of the famous St. Ce

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dia, which Raphael had painted, and sent to him, to put up in one of the Churches in Bohim.

FRA BARTOLOMEO, born at Sasignano, a Village about ten Miles from Flo- 1469. tence, Anno 1469, was a Disciple of Cosimo Roffelli: but much more beholden to the Works of Lionardo da Vinci, for his extraordinary Skill in Painting. He was very well res'd in the Fundamentals of Design: and belides, had so many other laudable Qualities: that Raphael, after he had quitted the School of Perugino, apply'd himself to this Master, and under him, study'd the Rules of Perspelive, together with the Art of Managing and Uniting his Colours. He turn'd Dominican Fryar, Anno 1,000, and after fome time, was by his Superiors fent to the Convent of St. Mark, in Florence. He painted both Portraits and Hifories, but his scrupulous Conscience wou'd hardly ever fuffer him to draw Naked Figures, the' no Body understood them better. He died Anno 1517, and was the first who Inven- At. 48. ed, and made use of a Lay-man.

ALBERT DURER, bornat Nurem
To, on Good-Friday, Anno 1471, by the 1471.

Instructions

Instructions of his Father, a curious Jeweller; the Precepts of Michael Wolgemuth, a confiderable Painter; and the Rules of Geometry, Architecture, and Perspective, became the most excellent of all the German Masters. And notwithstanding that his Manner of Design is generally hard, stiff, and ungraceful, and his Gusto entirely Gothic; yet he was otherwise so very well accomplish'd, that his Prints were had in great Esteem all over Italy; copy'd at Venice, by the famous Marc. Antonio, and so much admir'd even by Raphael himself, that he hung them up in his own Chamber, and us'd frequently to lament the misfortune of fo great a Genius, to be brought up in a Country where nothing was to be seen, that might furnish him with noble Ideas, or give him any Light into things necessary for grand Compositions. His principal Works were Painted at Prague, in the Palace of the Emperour Maximilian I. who had fuch a Regard for his fingular Merit, that he presented him with Coat of Arms, as the Badge of Nobility. He was also much in Favour with the Emperou Charles V. and for his folid good Sense, a well as his modest and agreeable Temper, be lov'd by every Body, and happy in all Places but only at Home; where the penurious and fordid

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fordid humours of a miserable Shrew, his Wise, shorten'd his Days, Anno 1528. Vide Æt. 57. Pag. 98. And Note farther, that besides the Obligations we have to this great Man, as a Painter, and Graver; we are much beholden to him, as an Author; for the Treatise he wrote of Geometry, Perspective, Fortistication, and the Proportions of Human Bodies.

MICHELANGELO BUONARRUOTI, nobly descended, and born near Florence Anno 1474; was a Disciple of Domenico Ghirlandaio, and most profoundly skill'd in the Arts of Painting, Sculpture, and Architecture. He has the Name of the greatest Designer that has ever been: and 'tis univerfally allow'd him, that never any Painter in the World underflood Anatomy fo well. He was also an excellent Poet, and not only highly esteem'd by several Popes successively; by the Grand Duke of Tuscany, by the Republick of Venice, by the Emperor Charles V. by King Francis I. and by most of the Monarchs and Princes of Christendom: but was also invited over into Turky, by Solyman the Magnificent, upon a Defign he then had of making a Bridge over the Hellespont, from Constantinople to Pera. His most celebrated Piece of Painting, is that

of the Last Judgment, in the Pope's Chapel.

He died in great Wealth at Rome, from whence his Body was translated to Florence,

Æt. 90. and there honourably interr'd, Anno 1564.

Vide Pag. 224.

GIORGIO del CASTEL FRANCO, 1477. call'd GIORGIONE, because of his noble and comely aspect, was born at Trevisano, a Province in the State of Venice, Anno 1477; and received his first Instructions from Giovanni Bellino: but having afterwards studied the Works of Lionardo da Vinci, he foon arriv'd to a Manner of Painting Superior to them both; Delign'd with greater Freedom, Colour'd with more Strength and Beauty, gave a better Relievo, more Life, and a nobler Spirit to his Figures, and was the first (amongst the Lombards) who found out the admirable Effects of strong Lights and Shadows. He excell'd both in Portraits and Histories: but his most valuable Piece in Oyl, is that of our Saviour varrying his Gross, now at Venice; where it is had in wonderful Efteem and Veneration. He died young of the Plague (which he got in the

At. 34. Arms of his Mistress, who was infected with it) Anno 1711: having been likewise as fa-

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mous for his Performances in Music, as his productions in Painting. Vide Pag. 228.

TITIANO the most universal Genius of all the Lombard School, the best Colourist of 1477. the Moderns, and the most eminent for Hifories, Landscapes, and Portraits, was born a Cadore, in the Venetian Territories, Anna 1477, being descended from the ancient Fanily of the Vecelli. He was bred up in the school of Gio. Bellino, at the same time with Giorgione: but improv'd himself more by the Emulation that was betwixt him and his Felww-Disciple, than by the Instructions of his Master. He was censur'd indeed by M. Au-Mi Buonarruoti, for want of Correctness in Dein, (a Fault common to all the Lombard-Painters, who had not been acquainted with the Antiquities) yet that Defect was abundantsupply'd in all the other parts of a most acomplish'd Artist. He made three several Porraits of the Emperour Charles V. who lov'd im so entirely, that he honour'd him with Inighthood, created him Count Palatine, made his Descendents Gentlemen, affign'd him considerable Pension out of the Chamber of Naples, and what other remarkable Proofs of is Affection he shew'd him, see pag. 88, 89. and

and a Character of his Works, pag. 228, and 229. He painted also his Son Philip II. So. lyman Emperor of the Turks, two Popes, three Kings, two Empresses, several Queens, and almost all the Princes of Italy, together with the fam'd Lud. Ariosto, and Peter Aretine, his intimate Friends. Nay, fo great was the Name and Reputation of Titian, that there was hardly a Person of any Eminence then living in Europe, from whom he did not receive fome particular mark of Esteem: and besides being of a Temper wonderfully obliging and generous, his House at Venice was the con-Stant Rendezvous of all the Virtuosi, and Peo ple of the best Quality. He was so happy in the constitution of his Body, that he never Æt. 99. had been fick till the Year 1576, when he die ed of the Plague, full of Honour, Glory and Riches, leaving behind him two Sons and

on with those of his Father's Hand. He will famous also for many History-pieces, which the made at Venice, in Concurrence with Particle, and Tintoret. But bewitch'd at la with the will be witch'd at la with the witch with the will be witch'd at la with the will be witch'd at la will be will be will be witch'd at la will be will b

Brother, of whom Pomponio the eldest was

Clergy-man, and well-preferr'd; but

in the hopes of finding the *Philosopher's* ine, he laid aside his *Pencil*, and having reduc'd most of what had been got by his *Falur*, into Smoke, died of the *Plague* soon afrim, in the Flower of his Age.

FRANCESCO VECELLIO, Titiis Brother, was train'd up to Arms, but
plying himself afterwards to Painting, He
came so great a Proficient therein, that Tiin grew jealous of him; and fearing, he
ight in time come to eclipse his Reputation,
in him (upon pretended Business) to Ferdiind King of the Romans: and there found
ich means to divert him from Painting, that
is quite gave over the Study of it, and neit any farther attempted it, unless it were to
take a Portrait now and then, at the Reuest of his particular Acquaintance.

AND RE A del S ARTO, (so call'd bemse a Taylor's Son) born at Florence, Anno 1478.

78; was a Disciple of Pietro di Cosimo,
my careful and diligent in his Works; and
s Colouring was wonderfully sweet: but his
stures generally want Strength and Life, as
clas their Author, who was naturally mild, tiorous, and poor-spirited. He was sent

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for to Paris, by Francis I. where he might hav gather'd great Riches, but that his Wife an Relations would not fuffer him to continu long there. He lived in a mean and con temptible Condition, because he set but a ve ry little Value upon his own Performances Yet the Florentines had so great an Esteen for his Works; that during the Fury the Popular Factions amongst them, they pro ferv'd his Pieces from the Flames, when the Æt. 42. neither spared Churches, nor any thing elle

He died of the Plague, Anno 1520.

RAFAELLE da URBINO, born An 1483. 1483, was one of the handsomest and be temper'd Men living. See fome Account him Pag. 225: and add to it, that by the go neral Consent of Mankind, he is acknowledg ed to have been the PRINCE of the Moder PAINTERS; and is oftentimes styl'd the DIVIN RAPHAEL, for the inimitable Graces of his Per eil, and for the Excellence of his Genius, while feem'd to have fomething more than Huma in its Composition: that he was belov'd the highest degree by the Popes Julius I and Leo X. that he was admir'd and countered by all the Princes and States of Europe; at particularly by Henry VIII, who would fait particularly by Henry VIII. who would fa hav

have obliged him to come over into England: that his Person was the Wonder and Delight of Rome, as his Works are now the Glory of it: that he liv'd in the greatest State and Splendor imaginable, most of the eminent Masters in his time being ambitious of working under him: and that he never went abroad, without a Croud of Artists, and others, who attended, and follow'd him purely out of Respect: that he declin'd Marriage (tho' very advantageous Offers had been made him) in hopes of a Cardinal's Cap, which he expeded; but falling into a Fever in the mean time, and concealing the true Cause of his Distemper from his Physicians, Death difapminted him of the Reward due to his most Æt. 37. extraordinary Merits, Anno 1520.

GIO. ANTONIO REGILLO da POR-DENONE, born at a Place so call'd, not 1484. for from Udine, in the Venetian Territories, Anno 1484, after some time spent in Letters and Music, apply'd himself to Painting; yet without any other Guide to conduct him, be-I de his own prompt and lively Genius, and to the Works of Giorgione: which he studied at at Venice with so much Attention, that he soon fall triv'd to a Manner of Colouring nothing inferior

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rior to his Pattern. But that which tended yet more to his Improvement, was the continued Emulation betwixt himself and Titian, with whom he disputed the Superiority; and for fear of being infulted by his Rival, painted (while he was at Venice) with a Sword by his fide. This noble Jealoufy inspir'd him with an Elevation of Thought, quicken'd his Invention, and produc'd feveral excellent Pieces in Oil, Distemper, and Fresco. From Ve. nice he went to Genoua, where he undertook fome things in Competition with Pierino del Vaga: but not being able to come up to the Perfections of Pierino's Pencil, he return'd to Venice, and afterwards visited several other parts of Lombardy; was Knighted by the Emperor Charles V. and at last being fent for to Ferrara, was so much esteem'd there, that

Æt. 56. he is faid to have been poison'd (Anno 1540.) by fome who envy'd the Favours which he re ceiv'd from the Duke. He renounc'd his Fa mily-Name LICINIO, out of Hatred to one of his Brothers, who attempted to murder him.

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SEBASTIANO del PIOMBO, a Nativ 1485. of Venice, Anno 1485, took his Name from an Office given him by Pope Clement VII o in the Lead-Mines. He was design'd by hi Fathe 8 AR.

Father for the Profession of Music, which he practis'd for some time, with Reputation; following at last the more powerful Dictates of Nature, he betook himself to Painting, and became a Disciple of old Gio. Bellino: continued his Studies under Giergione; and having attain'd his excellent Manner of Colouring, went to Rome; where he infinuated himself so far into the Favour of Michael Angelo, by fiding with him and his Party against Raphael; that pleas'd with the sweetness and beauty of his Pencil, he immediately furnish'd him with some of his own Defigns, and letting them pass under Sebastian's Name, cry'd him up for the best Painter in Rome. And indeed so universal was the Applause which he gain'd by his Piece of Lazarus rais'd from the Dead, (the Defign of which had likewise been given him by Michael Angelo) that nothing but the famous Transfiguration of Raphael's could Eclipse it. He has the Name of being the first who Invented the Art of preparing Plaister-walls, for Oyl-painting (with a Composition of Pitch, Mastick, and Quicklime) but was generally fo flow, and lazy in his Performances, that other Hands were oftentimes employ'd in finishing what he had Æt. 62. begun. He died Anno 1547. V 2

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O BARTOLOMEO (in the Tuscan Dialett 1487. call'd BACCIO) BANDINELLI, a Florentine Painter and Sculptor, born Anno 1487; was a Disciple of Gio. Francesco Rustici, and by the help of Anatomy, joyn'd with his other Studies, became a very excellent and correct Designer: but in the Colouring part was so unfortunate, that after he had heard Michael Angelo condemn it, for being hard and unpleasant, he never could be prevail'd upon to make any farther Use of his Pencil: but always engag'd fome other Hand in Colouring his Designs. However, in Sculpture he succeeded better: and for a Descent from the Cross. in Mezzo-Relievo, was Knighted by the Emperor. He was likewise much in favour with Francis I. and acquir'd great Reputation by feveral of his Figures, and abundance of Drawings: which yet are more admir'd for their

At. 72: true Out-line, and Proportion, than for being cither graceful, or gentile. He died Anno 1559.

GIULIO ROMANO, born Anno 1492, 1492. was the greatest Artist, and most universa Painter, of all the Disciples of Raphael: belov'd by him as if he had been his Son, for the wonderful sweetness of his temper; and made

made one of his Heirs, upon condition, that he should assist in finishing such things as he lad left imperfect. He was profoundly learn'd i all the parts of the Antiquities: and by onverting with the Works of the most exellent Poets, (particularly Homer) had made imself an absolute Master of the Qualificatios necessarily requir'd in a grand Designer. He continu'd for some Years at Rome, after he death of Raphael: and by the Directions of Pope Clement VII. wrought feveral admiable Pieces in the Hall of Constantine, and ther publick Places. But his principal Perfinances were at Mantoua: where he was at for by the Marquess Frederico Gonzaga; nd where he made his Name illustrious, by moble and stately Palace, built after his Mod; and beautified with Variety of Paintings, ther his Designs. And indeed in Architecture was so eminently Skilful; that he was inmed back to Rome, with an Offer made of being the chief Architect of St. Peinself, whether or no he should accept of his Opportunity, of returning gloriously into his own Country, Death interpos'd, Anno 1546.

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o JACOPO CARUCI, call'd PUNTOR. 1493. MO, from the Place of his Birth, Anno 1493, Studied under Lionardo da Vinci, Mariotto Albertinelli, Pietro di Cosimo, and Andrea del Sarto: but chiefly follow'd the Manner of the last, both in Defign and Colouring. He

was of fo unhappy a Temper of Mind, that though his Works had flood the Test even of Raphael, and Michael Angelo (the best Judges) yet he could never order them fo a to please himself: and was so far from being fatisfied with any thing he had ever done that he was in great Danger of lofing the

ting that of other (inferior) Masters, and particularly the Style of Albert Durer in his Prints. He spent most of his time at Florence, where he painted the Chapel of St. Lau

Gracefulness of his own Manner, by imita-

rence: but was so wonderfully tedious about it, that in the space of eleven Years he would admit no body to see what he had perform'd

He was also of so mean and pitiful a Spirit that he chose rather to be employ'd by Ordi

nary People, for inconsiderable Gains; that At 63. by Princes and Noblemen, at any Rates: fo

that he died poor, Anno 1556.

GIOVANNI D'UDINE, fo nam'd from the Place where he was born (being the Metropolis of Frioul) Anno 1494; was instructed by Giorgione at Venice, and at Rome became a Disciple of Raphael: and is celebrated, for laying been the Reviver of Stucco-work, (a Composition of Lime and Marble-powder) in leamong the ancient Romans, and discover'd nthe Subterranean Vaults of Titus's Palace; which he restor'd to its original Splendor and Perfection. He was employ'd by Raphael, in adorning the Apartments of the Vatican; and afterwards by feveral Princes, and Cardinals, in the chief Palaces of Rome and Florence: and by the agreeable Variety and Richness of his Fancy, and his peculiar Happiness in expressing all forts of Animals, Fruit, Flowers, and the Still-life, both in Baffo-relievo, and Colours, acquir'd the Reputation of being the best Master in the World, for Decorations, and Ornaments in Stucco, and Grotesque. died Anno 1564, and was bury'd, according Æt. 70. to his Defire, in the Rotunda, near his dear Master Raphael.

ANTONIO ALLEGRI, call'd CORREGGIO, from the Place where he was

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born, in the Dukedom of Modena, Anno 1494 was a Man of fuch admirable Natural Parts that nothing but the unhappiness of his Education (which gave him no Opportunities ei ther of studying at Rome, or Florence; or of consulting the Antiquities, for perfecting him felf in Design) hinder'd him from being the most excellent Painter in the World. Ye nevertheless he had a Genius so sublime, and was Mafter of a Pencil, fo wonderfully foft tender, beautiful, and charming, that Julia Romano having seen a Leda, and a naked Venus painted by him, for Frederick Duke of Modena (who intended them a Present for the Emperour) declar'd, he thought it impossible for any thing of Colours ever to go beyond them. His chief Works are at Modena, and Parma: at the last of which Places he spent most of his Life, poor, and little taken no tice of, working hard to maintain his Family which was fomewhat large. He was extremely humble and modest in his Behaviour; liv'd very devoutly, and died much lamented

**Et. 40. in the Year 1534; having thrown himself into a Fever, by drinking cold Water, when his Body was overheated, with bringing home some Copper Money (to the Value of fixty Crowns) which he had receiv'd for one of

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his Pieces. See more Pag. 231, and 232.

BATTISTA FRANCO his Contemporary, Native of Venice, was a Disciple of Michael Angelo; whose Manner he follow'd so close, that in the Correctness of his Out-line he surpass'd most of the Masters in his time. His Paintings are pretty numerous, and dispers'd all over Italy, and other parts of Europe: but his Colouring being very dry, they are not much more esteem'd than the Prints which he Etch'd. He died Anno 1561.

LUCAS van LEYDEN, so call'd from the Place where he was born, Anno 1494, 1494. Was at first a Disciple of his Father, a Paint of note; and afterwards of Cornelius Englisher: and wonderfully cry'd up in Holland, and the Low-Countries, for his Skill in Painting, and Graving. He was prodigiously lationius in his Works, and a great Emulator of Albert Durer; with whom he became at anoth so intimate, that they drew each others will have. And indeed their Manner, and Style, we in all respects so very much alike, that it that day as if one and the same Soul had animated them both. He was magnificent both this Habit, and way of Living: and died Anno

Att. 39. Anno 1533, after an Interview betwixt him and some other Painters, at Middleburgh: where disputing, and falling out in their Cups, Lucas, fancying they had poison'd him, languish'd by Degrees, and in six Years time pined away, purely with Conceit.

QUINTIN MATSYS of Antwerp, was the Contemporary of Lucas; and famous for having been transform'd from a Black smith to a Rainter, by the Force of Love, and for the Sake of a Mistress, who dislik'd his forme Profession. He was a painful and diligent I mitator of the ordinary Life, and much bet ter at representing the Defects, than the Bean ties of Nature. One of his best Pieces is Descent from the Cross (in a Chapel of th Cathedral, at Antwerp) for which, and a mu titude of other Histories, and Portraits, h gain'd a great Number of Admirers; especia ly for his laborious Neatness, which in trut was the principal part of his Character. H died Anno 1529.

Beside the two Masters last mention'd, the were several other History-painters, who so rish'd in Germany, Flanders, and Holland, bout this time. But their Manner being g

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nerally Gothique, Hard, and Dry; more like the Style of Cimabue, in the Dawning of the fit of Painting, than the Gusto of Raphael, in its Meridian Lustre; we shall only give you the Names of some of the most noted; and such were Mabuse, Aldegraef, Schoorel, Frans Floris, Martin Hemskerck, Chris. Schwarts, &cc.

POLIDORO of CARAVAGGIO, in the Dutchy of Milan) was born Anno 1495; 1495. ad till 18 Years of Age, brought up to no letter an Employment than carrying Stone and Mortar, in the New Buildings of Pope Lio X. But being tempted at last by the Performances of Gio. d'Udine, to try his Talent Design; by the Assistance of one of his Schoms, and his own indefatigable Application to he Antiquities, in a little time he became fo kilful an Artist, that he had the Honour of contributing much to the finishing those gloious Works in the Vatican. He affociated imself both in the Study and Practice of his fit, with one MATURINO, a Florentine; their Genius being very conformable, they together like Brothers, working in Frefupon several Frontispieces of the most noble Palaces in Rome: whereby they acquir'd great ReputaReputation; their Invention being the richest, and their Defign the easiest that could any where be feen. But Maturino dying about the Year 1527, and Rome being then in the Hands of the Spaniards, Polidoro retir'd to Naples, and from thence to Messina; where his excellent Talent in Architecture also being highly commended, he was order'd to prepare the Triumphal Arches for the Reception of the Emperor Charles V. from Tunis; for which he was nobly rewarded: and being afterwards defirous of feeing Rome once more, in his return thither was murther'd by his Servant and Accomplices, for the fake of his

At. 48. Money, and bury'd at Messina, Anno 1543. Wide Pag. 227.

ROSSO (so call'd from his red Hair) born 1496. at Florence, Anno 1496; was educated in the Study of Philosophy, Music, Poetry, Architesture, &c. and having learn'd the first Rudiments of Design from the Cartones of Michael Angelo, improv'd himself by the help of Anatomy; which he understood so very well, that he compos'd two Books upon that Subject. He had a copious Invention, great Skill in the Mixture of his Colours, and in the Distribution of his Lights and Shadows: was very rery happy also in his Naked Figures, which express'd with a good Relievo, and proper mitudes; and would have excell'd in all the Parts of Painting, had he not been too licenious and extravagant sometimes, and suffer'd imself rather to be hurry'd away with the heat of an unbounded Fancy, than govern'd his own Judgment, or the Rules of Art. from Florence his Curiofity carry'd him to Rome and Venice, and afterwards into France. He was a Person well-accomplish'd both in Body and Mind: and by his Works in the Alleries at Fountainbleau, and by several Proofs which he gave of his extraordinary Knowdge in Architecture, recommended himself Meffectually to Francis I. that he made him Super-intendent General of all his Buildings, Pittures, &c. as also a Canon of the ChapelRoyal, allow'd him a considerable Pension,
and gave him other Opportunities of growing
by vastly rich, that for some time he liv'd
ke a Prince himself, in all the Splendor and
stagnisticence imaginable: till at last being
bb'd of a considerable Sum of Money, and
specting one of his intimate Friends (Fransico Pellegrino, a Florentine) he caus'd him
be imprison'd, and put to the Torture;
thich he underwent with Courage: and having ving.

ving in the highest Extremities maintain his Innocence, with fo much Constancy, to procure his Release; Rosso, partly out Remorfe, for the barbarous Treatment of Friend; and partly out of Fear of the ill Con Æt. 45 felf away by Poilon felf away by Poison, Anno 1541.

FRANCESCO PRIMATICCIO, a mous Painter and Architect of Bologna, fucced ed Rosso in the Honours and Employment which he enjoy'd by the favour of Francis and besides, being very well descended, w and besides, being very well descended, was made Abbot of St. Martin de Troyes, in Chapagne. He finish'd all the several Works to gun by his Predecessor at Fountainbleau, the Assistance of NICOLO dell' ABBAT an excellent Artist, his Disciple: and enrich that Palace with abundance of noble State of Antiquity, which and other Pieces of Antiquity, which brought purposely from Italy, by the King Order. He had been bred up at Manto under Julio Romano, as well to Stucco-w as Painting: and by studying his Manner, gether with the Performances of other grant Masters, became perfect in the Art of fign, and well vers'd in grand Composition He continued in France during the Rem

per of his Days: liv'd in Pomp and State, more like a Nobleman than a Painter; and having been very well esteem'd in four several seigns, dy'd in a good old Age, about the Year 1570.

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DON GIULIO CLOVIO, the celebrated Limner, born in Sclavonia, Anno 1498, at 1498. the Age of eighteen Years went to Italy: and under the Conduct of Julio Romano, apply'd limself to Miniature, with such admirable Sucals, that never did ancient Greece, or modern Rome produce his Fellow. He excell'd both n Portraits and Histories: and (as Vasari his Contemporary reports) was another Titian in he one, and a second Michael Angelo in the ther. He was entertain'd for some time in he Service of the King of Hungary: after whose Decease he return'd to Italy; and being taken Prisoner at the sacking of Rome, wthe Spaniards, made a Vow to retire into. Convent, as soon as ever he should recover his berty; which he accordingly perform'd, not ong after, in Mantoua: but upon a Dispensaion obtain'd from the Pope, by Cardinal Grimani, foon laid afide the religious Habit, and was receiv'd into the Family of that Prince. is Works were wonderfully esteem'd throughthroughout Europe: highly valu'd by severa Popes, by the Emperors Charles V. and Maximilian II. by Philip King of Spain, and many other illustrious Personages; grav'd be Albert Durer himself; and so much admir'd a Rome; that those Pieces which he wrough for the Cardinal Farnese (in whose Palace he spent the latter part of his Life) were by a Et. 80. the Lovers of Art reckon'd in the Number of the Rarities of that City. Ob. Anno 1578.

1498.

HANS HOLBEIN, born at Bafil, i Switzerland, Anno 1498, was a Disciple of his Father; by whose Affistance, and his ow Industry, he made a wonderful Progress i the Art of Painting: and acquir'd fuch Name, by his Piece of Death's Dance, in th Town-hall of Bafil, that the famous Erasmus after he had oblig'd him to draw his Picture fent him over with it into England, and gav him Letters recommendatory to Sir Thoma Moore (then Lord Chancellor) who received and entertain'd him with the greatest Respec imaginable, employ'd him in making the Por traits of himself and Family; and with the fight of them so charm'd King Henry VII that he immediately took him into his Se vice, and by the many fignal Instances which

he gave him of his Royal Favour and Bounbrought him likewise into Esteem with Il the Nobility, and People of Eminence in the Kingdom. One of his best Pieces, was that of the faid King with his Queen, &c. at White-hall; which, with divers other admiable Portraits of his Hand, (some as big, and others less than the Life; and as well in Waur-Colours, as in Fresco and Oil) may challange a Place amongst those of the most fam'd Italian Masters: Vid. Pag. 235 and 236. He was eminent also for a rich Vein of Invention, very conspicuous in a multitude of Designs, which he made for Gravers, Sculptors, Jewelbrs, &c. and was particularly remarkable for having (like Turpilius, the Roman) perform'd Il his Works with his Left Hand. He died Æt. 56. of the Plague, at London, Anno 1554.

Contemporary with these Masters was UGO CARPI, a Painter, upon no Account 1500. In CARPI, a Painter, upon no Account 1500. In Considerable, but only for having (in the Year 1500) found out the ART of PRINTING in Chiaro-scuro: which he perform'd by means of two pieces, or plates of Box: One of which serving for the Out-lines and Shadows, the Other stampt off whatever Colour was laid upon it. And the Plate being cut out, and

hollow'd in proper Places, left the white Paper for the Lights, and made the Print appear as if it had been beighten'd with a Pencil This Invention he afterwards improv'd, byadding a third Plate, which ferv'd for the Middle-tints; and made his Stamps so compleat; that several famous Masters, and among them Parmegiano, publish'd a great many excellent things in this way.

PIERINO del VAGA, was born a 1500. Florence, Anno 1500, of fuch mean Parentage, that his Mother being dead at two Months end, he was afterwards fuckled by a Goal. The Name of Vaga he took from a Country Painter, who carry'd him to Rome: where he left him in fuch poor Circumstances, that he was forc'd to fpend three Days of the Week in working for Bread; but yet fetting apart to the other three for his Improvement; in a little time, by studying the Antique, together a with the Works of Raphael, and Michael And gelo, he became one of the boldest, and mother Graceful Designers of the Roman School: and understood the Muscles in naked Bodies, and all the Difficulties of the Art fo well, that if Raphael took an Affection to him, and em and ploying him in the Pope's Apartments, gav

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him a lucky Opportunity of distinguishing himself from his Fellow-disciples, by the marrellous Beauty of his Colouring, and his pecufor Talent in Decorations and Grotefque. His thief Works are at Genoua, where he grew amous likewise for his Skill in Architecture; haing Defign'd a noble Palace for Prince Doria, which he also Painted and Adorn'd with his own Hand. From Genoua he remov'd to Pifa. and afterwards to feveral other parts of Italy; his rambling Humour never fuffering him to ontinue long in one Place: till at length returning to Rome, he had a Pension settled on him, for looking after the Pope's Palace, and the Casa Farnese. But Pierino having squander'd away in his Youth, that which should have been the Support of his old Age; and being constrain'd at last to make himself cheap, by undertaking any little Pieces, for a small Sum of ready Money, fell into a deep Melanwoly, and from that Extreme into another as had, of Wine and Women, and the next turn At. 47. was into his Grave, Anno 1547.

MEGIANO, because born at Parma, An- 1504.

MEGIANO, because born at Parma, An- 1504.

MISO4, was brought up under his two UnMes, and an eminent Painter, when but fix
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teen Years old; famous all over Italy at nineteen; and at twenty three perform'd fuch Wonders, that when the Emperor Charles V. had taken Rome by Storm, some of the Common Soldiers, in facking the Town, having broke into his Apartments, and found him (like Protogenes of old) intent upon his Work, were fo aftonish'd at the charming Beauty of his Pieces, that instead of Plunder and Destruction, which was then their Business, they resolv'd to protect him (as they afterwards did) from all manner of Violence. But besides the Perfections of his Pencil (which was one of the gentilest, the most graceful, and the most elegant of any in the World) he delighted much in Music, and therein also excell'd. His principal Works are at Parma; where, for feveral Years, he liv'd in great Reputation; till falling unhappily into the Study of Chymistry, he wasted the most confiderable part of his Time and Fortunes in fearch of the Philosophers-Stone, and died At. 36. poor, in the Flower of his Age, Anno 1540.

Et. 36. poor, in the Flower of his Age, Anno 1540.

See farther, Page 232: and Note, that there are extant many valuable Prints made by this Master, not only in Chiaro-Scuro, but also in AQUA FORTIS, of which he is said to have been the Inventor: or at least, the first who Pra-

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dis'd the ART of ETCHING, in Italy.

GIACOMO PALMA, Senior, commonly call'd PALMA VECCHIO, was born at 1508. Serinalta, in the State of Venice, Anno 1508, and made fuch good Use and Advantage of the Instructions which he receiv'd from Titian, that few Masters are to be nam'd, who have hewn a nobler Fancy in their Compositions; better Judgment in their Designs; more of Nature in their Expression, and Airs of Heads; or of Art in finishing their Works. Venice was the Place where he usually resided, and where he died, Anno 1556. His Pieces are At. 48. not very numerous, by reason of his having pent much time in bringing those which he has left behind him, to fuch wonderful Perfection.

DANIELE RICCIARELLI, firnam'd la VOLTERRA, from a Town in Tuscany, where he was born, Anno 1509, was a Perfon of a melancholy and heavy Temper, and feem'd to be but meanly qualify'd by Nature for an Artist: Yet by the Instructions of Balhasar da Siena, and his own continued Application and Industry, he surmounted all Difficulties; and at length became so excellent

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lent a Designer, that his Descent from the Cross, in the Church of the Trinity on the Mount, is rank'd amongst the principal Pieces in Rome. He was chosen by Pope Paul IV. to cloath some of the Nudities in Michael Angelo's Last Judgment: which he perform'd with good Success. He was as eminent likewise for his At. 57. Chisel, as his Pencil, and wrought several considerable things in Sculpture. Ob. Anno 1566.

FRANCESCO SALVIATI, a Florentine, 1510. born Anno 1510, was at first a Disciple of Andrea del Sarto, and afterwards of Baccio Bandinelli; and very well esteem'd both in Italy and France, for his several Works in Fresco, Distemper, and Oil. He was quick at Invention, and as ready in the Execution; Graceful in his Naked Figures, and as Gentile in his Draperies; Yet his Talent did not lie in grand Compositions: And there are some of his Pieces in two Colours only, which have the Name of being his best Performances. He was naturally fo fond and conceited of his own Works, that he could hardly allow any body else a good Word: And 'tis said, that the Jealoufy which he had of some Young Men then growing up into Reputation, made him fo uneasy; that the very Apprehensions of their proving proving better Artists than himself, hasten'd Æt. 53. his Death, Anno 1563.

PIRRO LIGORIO, a noble Neapolitan, w'd in this time: and tho' he address'd himfelf chiefly to the Study of Architecture; and for his Skill in that Art was employ'd, and highly encourag'd by Pope Paul IV. and his Successor Pius IV. yet he was withal an exclient Designer; and by the many famous Cartones which he made for Tapestries, &c. as well as by his Writings) gave sufficient Proof, that he was more than indifferently larn'd in the Antiquities. There are several Volumes of his Designs preserv'd in the Cabinet of the Duke of Savoy: of which some part confifts in a curious Collection of all the Ships, Gallies, and other forts of Veffels, in We amongst the Ancients. He was Engineer o Alphonsus II. the last Duke of Ferrara, and died about the Year 1573. Vide Pag. 227.

GIACOMO da PONTE da BASSANO, Como de Call'd from the Place where he was born, is in the Marca Trevisana) Anno 1510, was at infla Disciple of his Father; and afterwards of Bonifacio, a better Painter, at Venice: by those Assistance, and his own frequent copy-

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ing the Works of Titian, and Parmegiano, he brought himself into a pleasant and most a greeable way of Colouring: but returning into the Country, upon the Death of his Father, he apply'd himself wholly to the Imitation of Nature; and from his Wife, Children and Servants, took the Ideas of most of his Figures. His Works are very numerous, all the Stories of the Old and New Testament having been painted by his Hand, besides a multitude of other Histories. He was famous alfo for several excellent Portraits, and particular larly those of the celebrated Wits, Ludovia Ariosto, Bernardo Tasso, and Torquato his Son, the Prince of Modern Poets. In a word, fo great was the Reputation of this Artiff at Venice, that Titian himself was glad to purchase one of his Pieces (representing The Entrance of Noah and his Family into the Ark) at a very confiderable Price. He was earnedly follicited to go over into the Service of the Emperour: but so charming were the Pleasure which he found in the quiet Enjoyment of Painting, Music, and good Books, that no Temptations whatfoever could make him change his Cottage for a Court. He died Are

At. 82. no 1592, leaving behind him four Sons: 9

FRANCESCO, the Eldest, settled at Venice; where he follow'd the Manner of his Father, and was well esteem'd, for divers Pieces which he made in the Ducal Palace, and other publick Places, in Conjunction with Paul Veronese, Tintoret, &c. But his too close Application to Painting having render'd him unfit for all other Business, and ignorant even of his own private Affairs; he contracted by Degrees a deep Melancholy, and at last became so much craz'd, that fancying Sergents were continually in pursuit of him, he leap'd out of his Window, to avoid 'em (as he imagin'd) and by the Fall occasion'd his own Death, Anno 1594, Æt. 43.

LEANDRO, the Third Son, had so exthe cellent a Talent in Face-painting, (which he principally studied) that he was Knighted for the a Portrait he made of the Doge Marin Grines mani. He likewise finish'd several things left imperfect by his Brother Francesco; compos'd no some History-pieces also of his own; and was in me much admir'd for his Perfection in Music, as his Skill in Painting. Obiit Anno 1623, the Et. 65.

on the other hand. he was blamed by him, GIO. BATTISTA, the Second Son, and GIROLAMO the Youngest, apply'd themselves to making Copies of their Father's Works; which they did fo very well, that they are, oftentimes taken for Originals. Gio. Battisla died Anno 1613, Et. 60: and Girolamo, Anno 1622, Æt. 62: See more of the Baffans, pag. 230.

DOME

GIACOMO ROBUSTI, call'd TINTO-1512. RETTO (because a Dyer's Son) born at Venice, Anno 1512, was a Disciple of Titian. who having observ'd fomething very extraordinary in his Genius, dismiss'd him from his Family, for fear he should grow up to rival his Master. Yet he still pursu'd Titian's way of Colouring, as the most Natural; and studied Michael Angelo's Gusto of Design, as the most Correct. Venice was the Place of his. constant Abode, where he was made a Citizen, and wonderfully belov'd, and esteem'd for his Works; the Character of which see pag. 230. He was call'd the Furious Tintoret, for his bold Manner of Painting, with strong Lights and deep Shadows; for the rapidity of his Genius; and for his grand vivacity of Spirit, much admir'd by Paul Veronese. But then,

on the other hand, he was blam'd by him, and all others of his Profession, for undervaing himself, and his Art, by undertaking forts of Business for any Price; thereby making so great a Difference in his several Performances, that (as Hannibal Carrache ob-(ew'd) he is sometimes equal to Titian, and tother times inferior even to bimself. He was extremely pleasant, and affable in his Humour: and delighted so much in Painting and Music, his beloved Studies, that he would hardly suffer himself to tast any other Pleaheres. He died Anno 1594; having had one At. 82. Daughter and a Son: of whom the Eldest

MARIETTA TINTORETTA, was well Instructed by her Father, in his own Profession, as well as in Music, that in both Arts she got great Reputation: and was parstructurely eminent for an admirable Style in Portraits. She marry'd a German, and died her Prime, Anno 1590; equally lamented oth by her Husband, and her Father; and much belov'd by the latter, that he never would consent she should leave him, tho' she bad been invited by the Emperor Maximilian, by Philip II. King of Spain, and by several other Princes, to their Courts. n

pomenico Tintoretto, his Son, gave great hopes in his Youth, that he would one Day render the Name of Tintoret yes more illustrious than his Father had made it but neglecting to cultivate by Study the Talend which Nature had given him, he fell short of those mighty things expected from him; and became more considerable for Portraits, that Historical Compositions. He died Anno 16370 Æt. 75.

PARIS BORDONE, well descended and brought up to Letters, Music, and other gentile Accomplishments, was a Disciple of Titian, and flourish'd in the time of Tintoret but was more commended for the Delicacy of his Pencil, than the Purity of his Out-lines He was in great Favour and Esteem with Francis I. for whom, besides abundance of Histories, he made the Portraits of severa Court Ladies, in so excellent a Manner, that the Original Nature was hardly more charming. From France he return'd home to Venice, laden with Honour and Riches; and having acquir'd as much Reputation in all the parts of Italy, as he had done abroad, died Anno Æt. 75.

GIORGIO

GIORGIO VASARI, born at Arezzo, City in Tuscany, Anno 1514, equally famous 1514. his Pen and Pencil, and as eminent for his will in Architecture, was a Disciple of Michael Ingelo, and Andrea del Sarto; and by his inthe best Pieces of the most noted Artists, improv'd his Invention and Hand to fuch a Degree, that he attain'd a wonderful Freedom both. He spent the most considerable part of his Life in travelling over Italy; leaving in Places marks of his Industry, and gatherg every where Materials for his History of he Lives of the most excellent Painters, Sculp-Mrs, Architects, &c. which he first publish'd st Florence, in two Volumes, Anno 1550: and printed in 1568, with large Additions, and the Heads of most of the Masters. A Work, hundertaken at the Request of his Patron, the ardinal de Medicis; and, in the Opinion of Hannibal Caro, written with great Veracity at and Judgment; tho' Felibien, and others, tax me with fome Faults, and particularly with lattering the Masters then alive, and with artiality to those of his own Country. He Æt. 64. all led Anno 1578.

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ANTONIO MORE, born at Utrecht, in 1519. the Low-Countries, Anno 1519, was a Disciple of John Schoorel, and in his younger Days had feen Rome, and some other parts of Italy. He was recommended by Cardinal Granville to the Service of the Emperor Charles V. and having made a Portrait of his Son Philip II at Madrid, was fent upon the same Account to the King, Queen, and Princels of Portie gal; and afterwards into England, to drawthe Picture of Queen Mary. From Spain he re tir'd into Flanders, where he became a might ty Favourite of the Duke of Alva (the Governor of the Low-Countries.) And beside the noble Presents and Applause, which he gain'd in all Places by his Pencil, was as much admir'd for his extraordinary Address; being as great a Courtier as a Painter. His Talen lay in Designing very justly, in finishing his Pieces with wonderful Care and Neatness, and in a most natural Imitation of Flesh and Blood in his Colouring. Yet after all, he could no reach that noble Strength and Spirit, so visible in the Works of Titian, and to which Van Dyck has fince arriv'd. He made several At tempts also in History-pieces; but understood nothing of grand Compositions; and his Manner was tame, hard, and dry. He died at An- Æt. 56.

Lo. was a Dife. PAOLO FARINATO, of Verona, was (it is faid) cut out of his Mother's Belly, will dead in Labour, Anno 1522. He was a Disciple of Nicolò Golfino, and an admirable Defigner; but not altogether so happy in his Colouring: tho' there is a Piece of his Painting in & St. George's Church, at Verona, so well perform'd both Parts, that it does not feem to be inferior to one of Paul Veronese's Hand, which splac'd next to it. He was famous tam Marte quam Mercurio; being an excellent Swords-man, and a very good Orator. He was confiderable likewise for his Knowledge h Sculpture and Architecture, especially that mrt of it which relates to Fortifications, &c. His last Moments were as remarkable as his full, for the Death of his nearest Relation. He by upon his Death-bed, Anno 1606: and his Æt. 84. Wife, who was fick in the same Room, hearof ing him cry out, He was going; told him, the would bear him Company: and was as good wher Word; they both expiring the very

the Minute.

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ANDREA SCHIAVONE, fo call'd from the Country where he was born, Anno 1522 was so very meanly descended, that his Parents, after they had brought him to Venice were not able to allow him a Master: and yet by great Study and Pains, together with fuch Helps as he receiv'd from the Prints of Par megiano, and the Paintings of Giorgione and Titian, he arriv'd at last to Degree of Excel lence very furprizing. 'Tis true indeed, that being oblig'd to work for his daily Bread, he could not spare time sufficient for making him felf throughly perfect in Design: but how ever, that Defect was fo well cover'd, with the fingular Beauty and Sweetness of his Co lours, that Tintoret us'd oftentimes to fay, no Painter ought to be without one Piece (a least) of his Hand. His principal Works wer compos'd at Venice, some of them in Concurrence with Tintoret himself, and others b the Directions of Titian, in the Library o St. Mark. But so malicious was Fortune to poor Andrea, that his Pictures were but lit tle valu'd in his life-time, and he never wa paid any otherwise for them, than as an ordi At. 60. nary Painter: tho' after his Decease, which happen'd Anno 1582, his Works turn'd to much

much better Account, and were esteem'd anwerable to their Merits, and but little infefor to those of his most famous Contempowies.

FEDERICO BAROCCI, born in the Ciof Urbin, Anno 1528, was train'd up in 1528. e Art of Design by Battista Venetiano; and wing at Rome acquir'd a competent Knowage in Geometry, Perspective, and Architecwe, apply'd himself to the Works of his most minent Predecessors: and in a particular manter studied his Country-man Raphael, and sorreggio: one in the Greggio; one in the charming Airs, and paceful Out-lines of his Figures; and the oher in the admirable Union, and agreeable Harmony of his Colours. He had not been lis Competitors, found means (by a Dose of Poison, convey'd into a Sallet, with which by they treated him) to fend him back again of the his own Country, attended with an Indifto ofition so terribly grievous, that for above fifty Years together it seldom permitted him to ake any Repose, and never allow'd him above di two Hours in a Day, to follow his Painting. ich so that expecting, almost every Moment, to e remov'd into another World, he employ'd uch his Y

his Pencil altogether in the Histories of the Bible, and other Religious Subjects: of which he wrought a considerable Number, in the short Intervals of his painful Fits, and not withstanding the Severity of them, liv'd till At. 84. the Year 1612, with the Character of a Man of Honour, and Virtue; as well as the Name of one of the most Judicious, and Graceful Painters, that has ever been.

~ TADDEO ZUCCHERO, born at St. An-1529. gelo in Vado, in the Dutchy of Urbin, Anne 1529, was initiated in the Art of Painting at home, by his Father; and at Rome instructed by Gio. Pietro Calabro: but improv'd himself most by the Study of Anatomy, and by copying the Works of Raphael. He excell'd chief ly in a florid Invention, a gentile Manner of Design, and in the good Disposition and Occonomy of his Pieces: but was not so much admir'd for his Colouring, which was generally unpleasant, and rather resembled the Statue than the Life. Rome, Tivoli, Florence, Ca prarola, and Venice, were the Places where he diftinguish'd himself: but left many thing At. 37 unfinish'd, being snatch'd away in his Prime MAnno 1566.

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PAOLO CALIARI VERONESE, born Anno 1532, was a Disciple of his Uncle Antonio Badile: and not only esteem'd the most excellent of all the Lombard Painters. but for his copious and admirable Invention, for the Grandeur and Majesty of his Composition, for the Beauty and Perfection of his Draperies, together with his noble Ornaments of Architecture, &c. is styl'd by the Italians, Il Pittor felice (the happy Painter.) He spent most of his time at Venice; but the best of his Works were made after he return'd thither from Rome, and had studied the Antique. He could not be prevail'd upon by the great Offers made him by Philip II. King of Spain, to leave his own Country; where his Reputation was so well establish'd, that most of the Princes of Europe sent to their several Ambasfodours, to procure them femething of his Hand, at any Rates. He was a Person of a fiblime and noble Spirit, us'd to go richly dress'd, and generally wore a gold Chain, which had been presented him by the Procutators of St. Mark, as a Prize he won from leveral Artists his Competitors. He was highly in favour with all the principal Men in his time: and fo much admir'd by all the great Y 2 Masters,

Masters, as well his Contemporaries, as those who succeeded him, that Titian himself us'd to say, he was the Ornament of his Profession: and Guido Reni being ask'd, which of the Masters his Predecessors he would chuse to be, were it in his Power; after Raphael and Correggio, nam'd Paul Veronese; whom he always call'd his Paolino. He died at Venice, Att. 56. Anno 1588; leaving great Wealth behind him to his two Sons

happily together, joyn'd in finishing several Pieces left imperfect by their Father, and follow'd his Manner so close in other excellent things of their own, that they are not easily distinguish'd from those of Paulo's Hand. Carlo would have perform'd Wonders, had he not been nipt in the Bud, Anno 1596, Æt. 26: after whose Decease Gabrielle apply'd himself to Merchandizing; yet did not quite lay aside his Pencil, but made a considerable Number of Portraits, and some History-pieces of a very good Gusto. Obiit Anno 1631. Æt. 63.

BENEDETTO CALIARI liv'd and fludy'd with his Brother Paulo, whom he lov'd entirely; and frequently affifted him, and his Nephews, in finishing several of their Compositions; but especially in painting Architecture, in which he chiefly delighted. He practised for the most part in Fresco: and some of his best Pieces are in Chiaro-Scuro. He was besides, Master of an indifferent Stock of Learning, was Poetically inclin'd, and had a peculiar Talent in Satyre. He died Anno 1598. Et. 60. See more of Paulo, pag. 230.

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Painter, was born Anno 1535, and exchang'd 1535. the Name of Porta, which belong'd to his Family, for that of his Master Francesco Salwiati, with whom he was plac'd very young at Rome, by his Uncle. He spent the greatest part of his Life in Venice; where he apply'd himself generally to Fresco: and was oftentimes employ'd in Concurrence with Paulo Veronese, and Tintoret. He was well esteem'd for his great Skill, both in Design and Colouring; was likewise well read in other Arts and Sciences, and particularly so good a Mathematician, that he writ several Treatises, very ju-At. 50. diciously, on that Subject. He died Anno 1585.

Dutchy of Urbin, Anno 1543, was a Disciple 1543.

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of his Brother Taddeo, from whom he differ'd but very little in his Style, and Manner of Painting; tho' in Sculpture and Architecture he was far more excellent. He fled into France, to avoid the Pope's Displeasure, which he had incurr'd, by Drawing some of his Officers with Asses Ears, in a Piece he made to represent Calumny or Slander. From thence passing through Flanders and Holland, he came over into England, drew Queen Elizabeth's Picture, went back to Italy, was pardon'd by the Pope, and in a little time fent for to Spain, by Philip II. and employ'd in the Escurial. He labour'd very hard, at his return to Rome, for Establishing the Academy of Painting, by virtue of a Brief obtain'd from Pope Gregory XIII. Of which being chosen the first Prince himself, he built a noble Apartment for their Meeting, went to Venice to Print some Books he had compos'd of that Art, and had form'd other Designs for its farther Ad-At. 66. vancement, which yet were all defeated by his Death, (at Ancona) Anno 1609.

GIACOMO PALMA Junior, com1544. monly call'd GIOVANE PALMA,
born at Venice, Anno 1544, was the Son of
Antonio, the Nephew of Palma Vecchio. He
improv'd

improv'd the Instructions which his Father had given him, by copying the Works of the most eminent Masters, both of the Roman and Lombard Schools; but in his own Compostions chiefly follow'd the Manner of Titian and Tintoret. He spent some Years in Rame, and was employ'd in the Galleries and Lodgings of the Vatican: but the greatest Number of his Pieces is at Venice, where he studyed Night and Day, fill'd almost every Place with something or other of his Hand; and like Tintoret) refus'd nothing that was offer'd him, upon the least Prospect of Gain. He died Anno 1628, famous for never having let Æt. 84. any Sorrow come near his Heart, even upon the feverest Tryals.

born at Antwerp, Anno 1546, and brought up under Variety of Masters, was chief Painter to the Emperour Maximilian II. and so much respected by his Successor Rodolphus, that he presented him with a Gold Chain and Medal, allow'd him a Pension, honour'd him and his Posterity with the Title of Nobility, lodg'd him in his own Palace, and would suffer him to Paint for no body but himself. He had spent some part of his Youth in Rome, where

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where he was employ'd by the Cardinal Farnese, and afterwards preferr'd to the Service of Pope Pius V. but for want of Judgment in the Conduct of his Studies, brought little with him, besides a good Pencil, from Italy. His Out-line was generally fiff and very ungraceful; his Postures forc'd and extravagant; and, in a word, there appear'd nothing of the Roman Gusto in his Designs. He obtain'd leave from the Emperour (after many Years Continuance in his Court) to visit his own Country; and accordingly went to Antwerp, Amsterdam, Haeriem, and several other Places; where he was honourably receiv'd: and having had the Satisfaction of feeing his own Works highly admir'd, and his Manner almost universally follow'd in all those Parts, as well as in Germany, return'd to Prague, and died in a good old Age. In the same Form with Sprangher we may place his Contemporaries, John van Ach, and Joseph Heints, both History-Painters of Note, and much admir'd in the Emperour's Court.

MATTHEW BRIL was born at Antwerp 1550. Anno 1550, but Studied for the most part a Rome; and was Eminent for his Perform ances in History and Landscape, in the Galle cc

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res of the Vatican, where he was employ'd Pope Gregory XIII. He died young, An- Æt. 34. 101584.

CHERUBINO ALBERTI, born Anno 1552, was a Disciple of his Father; and e- 1552. qually Excellent both in Graving and Painting. His Performances in the latter are mostwin Fresco: and hardly any where to be seen out of Rome. But his Prints after M. Angelo, Polydore, and Zucchero, being in the Hands of all the World; As They have done Honour to those Masters, so they secured a lasting Reputation to himself. He spent a great Part of his Life in the happy Enjoyment of the Fruit of his Labours: But a confiderable Estate (unluckily) falling to him, by the Death of his Brother; he laid aside his Pencil; grew melancholy; and in a strange, unaccountable Whimly of making Cross-Bows, (fuch as were us'd in War by the Ancients, before Gun-powder was known) fool'd away the Remainder Æt. 63. of his Days, and died Anno 1615.

PAUL BRIL, of Antwerp, born Anno 1554, follow'd his Brother Matthew to Rome, painted feveral Things in conjunction with him, and after his Decease, brought himself into

into Credit by his Landscapes: But especially by those which he compos'd in his latter time (after he had Studied the Manner of Hannibal Carrache, and copied some of Titian's Works, in the same kind) the Invention in them being more pleasant, the Disposition more noble, all the Parts more agreeable, and painted with a better Gusto, than those in his former Days. He was much in Favour with Pope Sixtus V, and for his Successor Clement VIII, painted the same is represented cast the Saint of that Name is represented cast At. 72. into the Sea, with an Anchor about his Neck. He died at Rome, Anno 1626.

ANTONIO TEMPESTA, born in Flor 1555. rence, Anno 1555, was a Disciple of John Strada, a Fleming. He had a particular Genius for Battels, Calvacades, Huntings, and for Designing all sorts of Animals: But did not so much regard the Delicacy of Colouring, as the lively Expression, and Spirit of those Things which he represented. His ordinary Residence was at Rome; where, in his younger Days he wrought several Pieces by Order of Pope Gregory XIII. in the Apartments of the Vatican. He was full of Thought and Invention, very quick and ready in the Execution; and considerable

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considerable for a multitude of Prints, etch'd w bimself. He died Anno 1630, much com- Æt. 75. mended also for his Skill in Music: and so l. amous for his Veracity; that it became a progerbial Expression, to say, It is as true, as Tempesta himself had spoken it.

LODOVICO CARRACCI, the Confin- 1555. German of Augustino and Hannibal, was born # Bologna, Anno 1555, and under his first Master, Prospero Fontana, discover'd but an indifferent Genius for Painting: but however, Art supply'd the Defects of Nature, and by his obstinate Diligence in studying the Works of Parmegiano, Correggio, Titian, and other great Men, he brought himself at last to a Degree of Perfection hardly inferior to any of them. He affifted his Coufins in Founding, and Settling the famous Academy of Design, at Bologna; and afterwards in Painting the Paazo Farnese, at Rome; and having surviv'd At. 64. them both, died Anno 1619. Vide pag. 233.

AGOSTINO CARRACCI, a Bolognese alo, was born Anno 1557, and by the Care 1557. and Instructions of Domenico Tebaldi, Aleffandro Minganti, and his Cousin Ludovico, became not only a very good Designer and Pain-

ter,

ter, but in the ART of GRAVING surpass'd all

the Masters in his time. He had an Insight likewise into all the Parts of the Mathematics will Natural Philosophy, Rhetoric, Music, and mol fil of the Liberal Arts and Sciences. He was ben de fides, an admirable Poet, and in all other Para ticulars extremely well accomplish'd. From Bologna he went to Venice, where he contracted an intimate Friendship with Paulo Ver ronese, Tintoret, and Bassan; and having Grav'd and a confiderable Number of their Works, reg turn'd home, and soon afterwards follow'd his Brother Hannibal to Rome, and joyn'd le with him in finishing feveral Stories in the Farnese Gallery. But some little Difference at rifing unluckily betwixt them, Augustino remov'd to the Court of the Duke of Parma, At. 45 and in his Service died, Anno 1602. Vide pag. 233. His most celebrated Piece of Paint ing, is that of the Communion of St. Jerom, in Bologna: a Picture so compleat in all its parts, that it was much to be lamented, the excel-

> bilities were so very extraordinary; to follow the inferior Profession of a Graver.

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lent Author of it should withdraw himself, from the Practice of an Art, in which his A-

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ANNIBALE CARRACCI, born likeise at Bologna, Anno 1560, was a Disciple this Cousin Ludovico; and amongst his other mirable Qualities, had so prodigious a Meurv, that whatever he had once feen, he neer fail'd to retain, and make his own: so hat at Parma, he acquir'd the Sweetness and Purity of Correggio; at Venice, the Strength nd Distribution of Colours of Titian; and at Rome, the Correctness of Design, and beautiil Forms of the Antique: And by his wonterful Performances in the Palazzo Farnese, bon made it appear, that all the several Perlettions of the most eminent Masters his Prehereffors, were united in himself alone. In his Conversation he was friendly, plain, bonest, and open-hearted; very communicative to his Scholars, and so extremely kind to them, that he generally kept his Money in the same Box with his Colours, where they might have recourse to either, as they had Occasion. But the Unhappiness of his Temper inclining him naturally to Melancholy; the ill Usage which he receiv'd from the Cardinal Farnese (who through the Persuasions of an ignorant Spaniard, his Domestick, gave him but a little above 200 l. Sterl. for his eight Years Study and Labour)

Labour) fo confirm'd him in it, that he refolv'd never more to touch his Pencil: and had undoubtedly kept his Resolution, had not his Necessities compell'd him to resume it Yet notwithstanding, so far did his Chagrin by Degrees gain upon him, that at certain times it depriv'd him of the right use of his Senses: and at last betray'd him into some In regularities, which concealing from his Phylia cians, he met with the same Fate as Raphael (in the like Case) had done before him; and feem'd to Copy that great Master, as well in the Manner of his Death, as he had Imitated him all his Life-long in his Works. Nay, fuch was the Veneration he had for Raphael that it was his Death-bed Request, to be bury'd in the very same Tomb with him: which was accordingly done in the Pantheon (or Ro-

**Et. 49. tunda) at Rome, Anno 1609. See more page 233, and besides take notice, that there are extant several Prints of the B. Virgin, and of other Subjects, etch'd by the Hand of this incomparable Artist.

and Tuition of his Uncle Hannibal: after whose Decease, he apply'd himself so succession

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Ta th fully to the Study of all the Capital Pieces in Rome, that he would have surpass'd even Hannibal himself, if Death had not prevented him, Anno 1618. Æt. 35.

CAMILLO, GIULIO CESARE, and CARL' ANTONIO, the Sons and Disciples of ERCOLE PROCACCINI, flourish'd in this time. They were Natives of Bologna, but upon some Misunderstanding betwen them them and the Carraches, remov'd to Milan, where they spent the greatest part of their Lives; and set up an Academy of Design, famous for producing a great many excellent Painters. Of these Brothers

camillo, the Eldest, abounded in Invention and Spirit: but was a great Mannerist, and rather study'd the Beauty, than Correctness of his Designs. He liv'd very gallantly; kept his Coach, and a numerous Retinue: and died Anno 1628, Æt. 80.

GIULIO CESARE was both a Sculptor and Painter, and famous in Rome, Modena, Venice, Genoua, Bologna and Milan, for several admirable things of his Hand. He was the best of all the Procaccini, and surpass'd

his Brother Camillo in the Truth and Purity of his Out-lines, and in the Strength and Boldness of his Figures. He liv'd 78 Years.

CARL' ANTONIO was an excellent Mufician, and as well skill'd in the Harmony of
Colours, as of Sounds: yet not being able to
come up to the Perfections of his Brothers, in
Historical Compositions, he apply'd himself
wholly to Landscapes and Flowers; and was
much esteem'd for his Performances that way.

ERCOLE, the Son of Carl' Antonio, was a Disciple of his Uncle Julio Cesare, and so happy in imitating his Manner, that he was sent for to the Court of the Duke of Savoy, and highly honour'd, and nobly rewarded by that Prince, for his Services. He was besides an admirable Lutenist: and dy'd 80 Years old, Anno 1676.

1560.

call'd Cavalier GIOSEPPINO, born in the Kingdom of Naples, Anno 1560, was carry'd very young to Rome, and put out to some Painters then at work in the Vatican, to grind their Colours: but the Quickness of his Apprehension having soon made him Master of the

le Elements of Design, he had the Fortune grow very famous by Degrees; and bedes the Respect shewn him by Pope Grego-XIII. and his Successors, was fo well reeiv'd by the French K. Lewis XIII. that he nade him a Knight of the Order of St. Mibael. He has the Character of a florid Inuntion, a ready Hand, and a good Spirit in his Works: but yet having no fure Founlation, either in the Study of Nature, or the Rules of Art; and building only upon those Chimeras, and fantastical Ideas, which he had form'd in his own Head, he has run himself into a multitude of Errors; and been guilty of those many Extravagancies, necessarily attending fuch as have no better Guide than their own capricious Fancy. He died at Rome, Æt. 80. Anno 1640.

born at Siena, in the Dukedom of Tuscany, 1563.

Anno 1563, was a Disciple of Arcangelo Salimbeni (his Godfather) and afterwards of Frederico Zucchero; but quitted the Manner he had learn'd from them, to follow that of Barocci; whom he imitated in his Choice of Religious Subjects, as well as in his Gusto of Painting. The most considerable Works of this

this Master are in the several Churches of Siena; and are much commended both for the Beauty of their Colouring, and Correctness At. 47. of their Design. He died Anno 1610, having been Anighted by Pope Clement VIII. for h famous Piece, of the Fall of Simon Magus in the Vatican.

HANS ROTTENHAMER was bor 1564. at Munich, the Metropolis of Bavaria, Ann 1564, and after he had studied some time in Germany, under Donawer (an ordinary Pains ter) went to Venice, and became a Disciple of Tintoret. He painted both in Fresco and Oil, but his Talent lay chiefly in the latter and his peculiar Excellence was in little Pie ces. His Invention was free and easy, his De fign indifferently correct, his Attitudes gentile and his Colouring very agreeable. He was well esteem'd both in Italy and his own Count try, and by his Profession might have acquir'd great Wealth; but was so wonderfully extra vagant in his way of Living, that he consum'd it much faster than it came in, and at last di Et. 40. ed so poor, that his Friends were forc'd to make a Purse, to bury him, Anno 1604.

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te in the Gereral Churches of

MICHELANGELO MERIGI, born Inno 1569, at CARAVAGGIO, from 1569: thence he deriv'd his Name, was at first (like is Countryman Polydore) no better than a Day-labourer; till having feen some Painters t work, upon a Brick-wall which he had repar'd for them, he was so charm'd with heir Art, that he immediately address'd him-If to the Study of it: and in a few Years hade so considerable a Progress, that in Ve-Rome, and several other Parts of Italy. e was cry'd up, and admir'd by all the Young Men, as the Author of a new Style of Paint-Upon his first coming to Rome, his Nefities compell'd him to paint Flowers and fruit, under Cavalier Gioseppino: but being ion weary of that Subject, and returning to is former Practice of Histories, with Figures hawn to the middle only; he made use of a Method, quite different from the Conduct of Sioseppino, and running into the contrary Exreme, follow'd the Life as much too close, as the other deviated from it. He affected a Way particular to himself, of deep and dark Shadows, to give his Pieces the greater reliew; and despising all other Help, but what he meiv'd from Nature alone, (whom he took Z 2 with

with all her Faults, and copy'd without Judgment or Discretion) his Invention became so poor, that he could never draw any thing h without his Model before his Eyes; and therefore understood but little, either of Defign, or Decorum, in his Compositions. He had indeed an admirable Colouring, and great Strength in all his Works: But those Pictures which he made in Imitation of the Manner of Georg gione, were his best; hecause they are more Mellow, and have nothing of that Blackness in them, in which he afterwards delighted. He was as fingular in his Temper, as in his Gufto of Painting: full of Detraction, and for frangely contentious, that his Pencil was no fooner out of his Hand, but his Sword was in it. Rome he had made too hot for him, by killing one of his Friends, in a Dispute at Tel nis. And it was believ'd, his Voyage to Make ta was taken with no other View, but to get himself Knighted, by the Grand Master, that he might be qualified to Fight Cav. Gioseppino: who had refus'd his Challenge, because he was a Knight, and would not (he faid) draw a Sword against his Inferiour. But in his Rea turn home (with the Pope's Pardon in his Poct At. 40. ket) a Fever put an end to the Quarrel, and his Life, in 1609: a Year fatal to Painting by

Vielles, Militainer only vits Equal

the Death of Frederico Zucchero alfo, and Hannibal Carrache. without highlodel he without lives a end there

FILIPPO d'ANGELI was a Roman. born about this time; but call'd NAPOLI-MNO, because his Father carry'd him to Naples, when he was very young. At his Return to Rome, he apply'd himself to the Intiquities; but unhappily left that Study too for and follow'd the Manner of his Conemporary M. Angelo da Caravaggio. He pradis'd for the most part in Battels, and Landfapes, with Figures finely touch'd; was evewhere well esteem'd for his Works, and employ'd by feveral Princes, in many of the Churches and Palaces of Rome, Naples, and Venice; at the last of which Places he died. Anno Atat. 40.

JAN BRUEGHEL, the Son of old Peand the younger Brother of Helsen Brueg- 1569. bel, was born in Bruffels, Anno 1569, and call'd FLUWEELEN, because of the Velvet Comments which he generally affected to wear. He began his Studies at home, under Peter Goe-kindt, and continu'd them in Italy, with such Success, that of all the German, Dutch, or Flemish Masters, Elsbeimer only was Equal

to him in Landscapes, and Histories with small Figures. He painted both in Water-Colours and Oil, but in the latter chiefly excell'd and especially, in representing Wakes, Fairs, Dances, and other frolicksome and merry Meetings of Country-people. His Invention was easy and pleasant, his Out-lines firm and sure, his Pencil loose and free: and in short, all his Compositions were so well manag'd, that Nature, in her plain Country Dress, was al-Mature, in her plain Country Dress, was al-Mature.

ADAM ELSHEIMER, born at Franck-1574. fort upon the Mayn, Anno 1574, was at first

a Disciple of Philip Uffenbach, a German's but an ardent Desire of Improvement carrying him to Rome, he soon became a most excellent Artist in Landscapes, Histories, and Night-pieces, with little Figures. His Works are very few; and for the incredible Pains and Labour which he bestow'd upon them, valu'd at such prodigious Rates, that they are hardly any where to be found, but in the Cabinets of Princes. He was a Person by Nature inclin'd to Melancholy, and through continu'd Study and Thoughtsulness, so far settled in that unhappy Temper, that neglecting his own domestic

lome flic Concerns, Debts came thick upon him, and Imprisonment follow'd: which struck such damp upon his Spirits, that the he was foon releas'd, he did not long survive it, and died Æt. 36. in the Year 1610, or thereabout.

GUIDO RENI was born at Bologna, An-1575, and having learn'd the Rudiments of Painting, under Denis Calvert, a Flemish Master, was refin'd and polish'd in the School of the Carraches: and to what Degree of Exallence he arriv'd, see pag. 234. He acquir'd some Skill also in Music, by the Instructions of his Father, an eminent Professor of that Art. Great were the Honours he receiv'd from Pope Paul V; from all the Cardinals, and Princes of Italy; from the French King Lewis XIII; from Philip IV, of Spain: and also from Uladislaus, King of Poland and Sweden; who (besides a noble Reward) made him a Complement, in a Letter under his own Hand, for an Europa he had fent him. He was extremely handsome, and graceful in his Person: and so very beautiful in his younger Days, that his Master Ludovico, in painting his Angels, took him always for his Model. Nor was he an Angel only in his Looks, if we may believe what Cavalier Gioseppino told the

the Pope, when he ask'd his Opinion of Guido's Performances, in the Gapella Quirinale, " Our Pictures (faid he) are the Work of "Mens Hands; but these are made by Hands "Divine". In his Behaviour he was modest. gentile, and very obliging, liv'd in great Splendor both at Bologna and Rome, and was only unhappy in his immoderate Love of Gaming: to which in his latter Days, he had abandon'd himself so intirely, that all the Money he cou'd get by his Pencil, or borrow upon Interest, being too little to supply his Losses, he was at last reduc'd to so poor and mean a Condition, that the Confideration of his present Circumstances, together with Resecti. ons on his former Reputation, and high Manner of Living, brought a languishing Distemper upon him, which occasion'd his Death, Anno

Et. 67.1642. Note, that there are several Designs of this great Master, in print, Etch'd by himself.

MARCELLO PROVENZALE, of Cen1575. to, born Anno 1575, was a Man of fingular
Probity and Virtue, very regular in the Conduct of his Life, an able Painter, and in Mofair-Works superior to all Mankind. He
was a Disciple of Paulo Rossetti, and his Coadjutor in those noble Performances, in St.
Peters

Peter's Church in Rome. He refitted the famous Ship, made by Giotto; and added to it feveral curious Figures of his own. He reflored also some of the ancient Mosaics (broken, and almost ruined by Time) to their primitive Beauty. But nothing got him a greater Name than his Portrait of Pope Paul V. in the Palazzo Borghese: a Piece wrought with fuch exquisite Art and Judgment, that though it was composed of innumerable Bits of Stone) the Pencil even of Titian hardly ever carry'd any thing to a higher Point of Perfection. He died in Rome, Anno 1639; Æt. 64. of Discontent (it was fear'd) to find himself to poorly rewarded, in his Life-time, for those glorious Works, which he forefaw would be inestimable after his Decease.

born Anno 1576, was a Disciple of Hannibal Carrache, by whose Assistance he arriv'd
to an excellent Manner in Landscape-painting,
which he chiefly studied, and for which he
was well esteem'd in Rome, and several other
Parts of Italy. But Pope Gregory XV. having made him Keeper of his Palace, and given him a Pension of 500 Crowns per An.
to reward him for the Services which he had
done

done for him, when he was Cardinal, he quitted his Pencil, and practifing Music only, At. 46. (wherein he also excell'd) died soon after, ~ Anno 1622.

Sir PETER PAUL RUBENS, born at 1577. Cologne, Anno 1577, was the Prince of all the Flemish Masters: and would have rival'd even the most celebrated Italians, if his Parents, instead of placing him under the Tuition of Adam van Noort, and Otho Venius, had bred him up in the Roman and Lombard Schools. Yet notwithstanding, he made so good use of the Time he spent in those Places, that perhaps none of his Predecessors can boast a more beautiful Colouring, a nobler Invention, or a more luxurious Fancy in their Compositions: of which see a farther Account pag. 236. But besides his Talent in Painting, and his admirable Skill in Architecture (very eminent in the several Churches, and Palaces, built after his Designs, at Genoua.) He was a Person posfess'd of all the Ornaments and Advantages that can render a Man valuable: was univerfally Learned, spoke seven Languages very perfectly, was well read in History, and withal, so excellent a Statesman, that he was employ'd in several public Negotiations of great Importance, Importance, which he manag'd with the most refin'd Prudence and Conduct: and was particularly famous for the Character with which he was sent into England, of Ambassador from the Infanta Isabella, and Philip IV. of Spain, to King Charles I. upon a Treaty of Peace between the two Crowns, confirm'd Anno 1630. His principal Performances are in the Banquetting-bouse at White-hall, the Escurial in Spain, and the Luxemburgh-Galleries at Paris, where he was employ'd by Queen Mary of Medicis, Dowager of Henry IV. And in each of those three Courts, had the Honour of Knighthood conferr'd upon him, besides several magnificent Presents, in testimony of his extraordinary Merits. His usual Abode was at Antwerp, where he built a spacious Apartment, in Imitation of the Rotunda at Rome, for a noble Collection of Pictures, which he had purchas'd in Italy: Some of which, together with his Statues, Medals, and other Antiquities, he fold, not long after, to the Duke of Buckingham, his intimate Friend, for ten thousand Pounds. He liv'd in the highest Esteem, Reputation, and Grandeur imaginable; was as great a Patron, as Master of his Art; and so much admir'd all over Europe, for his many fingular Endowments ments, that no Strangers of any Quality, cou'd pass through the Low-Countries, till they had first seen Rubens, of whose Fame they had At. 63 heard so much. He died Anno 1640, leaving vast Riches behind him to his Children; of whom Albert the eldest, succeeded him in the Office of Secretary of State, in Flanders.

ORATIO GENTILESCHI, a Native of Pisa (a City in Tuscany) and a Disciple of Aurelio Lomi, his Half-brother, flourish'd in this Time: and after he had made himself known in Florence, Rome, Genoua, and other Parts of Italy, remov'd to Savoy, from thence went to France, and at last, upon his Arrival in England, was so well receiv'd by King Charles I. that he appointed him Lodgings in his Court, together with a confiderable Salary, and imploy'd him in his Palace at Greenwich, and other publick Places. He made several Attempts in Face-painting, but with little Success; his Talent lying altogether in Histories, with Figures as big as the Life: In which kind, some of his Compositions have deservedly met with great Applause. He was much in Favour with the Duke of Buckingham, and many others of the Nobility: And after twelve Years Continuance in this Kingdom, died Anno, Anno Ætat. 84, and lies buried in the Queen's Chapel, in Somerfet-house.

his Daughter, excell'd her Father in Portraits, and was but little inferior to him in Histories. She liv'd for the most Part at Naples, in great Splendor: And was as famous all over Europe for her Gallantry, and Love-Intrigues, as for her Talent in Painting.

FRANCESCO ALBANI, a Bolognefe, born Anno 1578, imbib'd the first Principles 1578. of Defign (with his Friend Guido) in the School of Denis Calvert. But being afterwards advanc'd to that of the Carraches, he foon became Master of one of the most agreeable Pencils in the World. He was well vers'd in polite Literature, and excellent in all the Parts of Painting; but principally admir'd for his Performances in little. He had a particular Genius for naked Figures: And the better to accomplish himself in that Study, marry'd a beautiful Lady of Bologna, with little or no Fortune; by whom (upon all Occasions) he us'd to design naked Venus's, the Graces, Nymphs, and other Goddeffes: And by her Gbildren, little Cupids playing and dancing

He spent some time at Rome, was imploy'd also by the Grand Duke of Tuscany, but compos'd most of his Works in his own Country; where he died, Anno 1660.

FRANCIS SNYDERS, born at Antwerp,
Anno 1579, was bred up under Henry van
Balen his Country-man; but ow'd the most
considerable Part of his Improvement, to his
Studies in Italy. He painted all sorts of WildBeasts, and other Animals, Huntings, Fish,
Fruit, &c. in great Persection: Was often
imploy'd by the King of Spain, and several
other Princes, and every where much commended for his Works.

monly called DOMENICHINO, well descended, and born in the City of Bologna, Anno 1581, was at first a Disciple of D. Calvert, the Fleming: But soon quitted his School, for a much better of the Carraches; being instructed at Bologna by Ludovico, and at Rome, by Hannibal, who had so great a Value for him, that he took him to his Assistance in the Farnese Gallery. He was extremely laborious and slow in his Productions, applying himself always

always to his Work with much Study and Thoughtfulness, and never offering to touch his Pencil, till he found a kind of Enthusiasm, or Inspiration upon him. His Talent lay principally in the Correctness of his Style, and in expressing the Passions and Affections of the Mind. In both which he was fo admirably Judicious, that Nicolo Poussin, and Andrea Sacthi us'd to fay, his Communion of St. Ferome, (in the Church of the Charity) and Raphael's celebrated Piece of the Transfiguration, were the two best Pictures in Rome. He was made the chief Architect of the Apostolical Palace, by Pope Gregory XV. for his great Skill in that Art. He was likewise well vers'd in the Theory of Music, but in the Practice of it had little Success. He had the Misfortune to find Enemies in all Places, where-ever he came, and particularly at Naples was fo ill treated by those of his own Profession, that having agreed among themselves to disparage all his Works, they would hardly allow him to be a tolerable Master: and were not content with having frighted him, for some time, from that City, but afterwards, upon his return thither, never left persecuting him, till by their Tricks and Contrivances they had quite weary'd him Æt. 60. out of his Life, Anno 1641, not without Sufpicion

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picion of Poison. Vide pag. 234. His Contemporary, and most malicious Enemy

GIOSEPPE RIBERA, a Native of Valencia, in Spain, commonly known by the Name of SPAGNOLETTO, was an Artist perfect in Design, and famous for the excellent Manner of Colouring, which he had learn'd from Michael Angelo da Caravaggio. His Way was very often in Half-Figures only, and (like his Master) he was wonderfully strict in following the Life; but as ill-natur'd in the Choice of his Subjects, as in his Behaviour to poor Domenichino; affecting generally fomething very terrible and frightful in his Pieces, fuch as Prometheus with the Vulture feeding upon bis Liver, Cato Uticencis weltering in his own Blood, St. Bartholomew with the Skin flay'd off from bis Body, &c. But however, in all his Compositions, Nature was imitated with fo much Art and Judgment, that a certain Lady, big with Child, having accidentally cast her Eyes upon an Ixion, whom he had represented in Torture upon the Wheel, receiv'd fuch an Impression from it, that she brought forth an Infant, with Fingers distorted, just like those in his Picture. His usual Abode was at Naples, where he liv'd very splendidly,

len idly, being much in favour with the horoy, his Countryman; and in great Reputation for his Works in Painting, and for seved Prints etch'd with his own Hand.

Cavalier GIOVANNI LANIRANCO, born at Parma (on the fame
Day with Domenichino) Anno 1581, was a
Disciple of the Carraches: and besides a zeaous Imitator of the Works of Raphael and
Correggio. His Character see pag. 235. He
was highly applauded at Naples, for several
excellent Pieces which he wrought there;
and was so much esteem'd in Rome, that for
his Performances in the Vatican, he was
Knighted by Pope Urban VIII. He died An-At. 66.
10 1647.

sisto BADALOCCHI, his Fellow-Difciple, was of Parma also; and by the Instructions of the Carraches, at Rome, became one of the best Designers of their School. He had also many other commendable Qualities, and particularly Facility; but wanted Diligence. He joyn'd with his Countryman Lanfranc, in Etching the Histories of the Bible, after the Paintings of Raphael, in the Vatican; which they dedicated to Hennibal, their Master. He A a practi-

practifed mostly at Bologna, where he died

1582.

SIMON VOUET, born at Paris, Ann 1582, was bred up to Painting under his Father, and carry'd very young to Constantinople, by Monsieur de Sancy the French Ambassador to draw the Picture of the Grand Signior. which he did by Strength of Memory only. From thence he went to Venice, and afterwards fettling himself at Rome, made so considerable a Progress in his Art, that besides the Favours which he receiv'd from Pope Urban VIII. and the Cardinal his Nephew, he was chosen Prince of the Roman Academy of St. Luke. He was fent for home Anno 1627, by the Order of Lewis XIII. whom he ferv'd in the Quality of his chief Painter. He pra-Etised both in Portraits and Histories: and furnish'd some of the Apartments of the Louvre, the Palaces of Luxemburgh, and St. Germains, the Galleries of Cardinal Richelieu, and other public Places, with his Works. His greatest Perfection was in his agreeable Colouring, and his brisk and lively Pencil, being otherwife but very indifferently qualify'd. He had no Genius for grand Compositions, was unhappy in his Invention, unacquainted with the Rules of Pered Perspective, and understood but little of the Union of Colours, or the Doctrine of Lights and Shadows. Yet nevertheless he brought up feveral eminent Disciples; and had the Hoa nour to Instruct the KING himself, in the Et. 59. le, Art of Design. He died Anno 1641.

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PETER van LAER, commonly call'd y. BAMBOCCIO, (upon Account of his difar- greeable Figure, with long Legs, a short Bon- dy, and his Head funk down into his Shoules ders) was born in the City of Haerlem, An-10 1584: and after he had laid a good Foune dation in Drawing and Perspective at home, went to France, and from thence to Rome; where by his earnest Application to Study, d for fixteen Years together, he arriv'd to great · Perfection in Histories, Landscapes, Grottos, - Huntings, &c. with little Figures, and Animals. He had an admirable Gusto in Colour-, ing, was very Judicious in the Ordering of his Rieces, nicely just in his Proportions; and only to be blam'd for affecting to represent Nature in her worst Dress, and following the Life too close, in most of his Compositions. He return'd to Amsterdam, Anno 1639: and after a short Stay there, spent the Remainder of his Days with his Brother, a noted School-Mafter, Aa 2 Pero

Master, in Haerlem. He was a Person very serious and contemplative in his Humour; took Pleasure in nothing but Painting and Music: and by indulging himself too much in a melanate. 60. choly Retirement, is said to have shorten'd his Life, Anno 1644.

DOMENICO FETTI was bred up under Lodovico Civoli, in Rome, where he was born, Anno 1589: But attending Cardinal Ferdinand Gonzaga, afterwards Duke of Mantoua, to that City, by studying the Works of Julio Romano, he became an excellent Imitator of that great Master. From thence he went to Venice, to enlarge his Notions, and improve himself in Colouring: but broke his Constitution so much by disorderly Courses, that he died in his Prime, Anno 1624.

at Utrecht, Anno 1590, was a Disciple of Abraham Blomaert, and afterwards, for a long time, a Student in Rome and Florence. His Talent lay altogether in small Figures, naked Boys, Landscapes, Ruins, &c. which he express'd with a Pencil very agreeable, as to the Colouring part: but generally attended with a little Stiffness, the (almost inseparable) Companion of much Labour

Labour and Neatness. However, Rubens was well pleas'd with his Pictures, that he defir'd Sandrart to buy some of them for him. He came over into England, Anno 1637; and after he had continu'd here four Years, and been handsomely rewarded by King Charles I. for feveral Pieces, which he wrought for him, return'd into his own Country, and died An- At. 77. 10 1667.

O Cavalier GIO. FRANCESCO BARBIE-RI da CENTO, commonly call'd GUER-CINO, (because of a Cast he had with one of his Eyes) was born near Bologna, An. 1590. and bred up under Benedetto Gennari his Counry-man: by whose Instructions, and the Dictates of his own excellent Genius, he foon learn'd to Design gracefully, and with Correctness; and by conversing afterwards with the Works of Michael Angelo da Caravaggio, and the Carraches, became an admirable Colourist, and besides, very famous for his bappy Invention, and Freedom of Pencil; and for the Strength, Relieve, and becoming Boldness of his Figures He began, in the Declenfion of his Age, to alter his Style in Painting: and (to please the unthinking Multitude, rather than himself) took up another Manner, more gay, Aa3 neat.

neat, and pleafant; but by no means fo grand and so natural, as his former Gusto. He was fent for to Rome, by Pope Gregory XV; and after two Years spent there; with universal Applause, return'd home: and could not be drawn from thence, by the most powerful Invitations either of the King of England, or the French King. Nor could Christina, Queen of Sweden, prevail with him to leave Bologna; tho' in her Passage through it, she made him a Visit; and would not be fatisfy'd, till she had taken him by the Hand, That Hand (she faid) that had painted CVI. Altar-Pieces CXLIV. Pictures for People of the first Quality in Europe; and besides, had compos'd X. Books of Designs. He receiv'd the Honour of Knighthood from the Duke of Mantona: And for his exemplary Piety, Prudence, and Morality, was every where as much efteem'd, as for his Knowledge in Painting. He died a At. 76. Batchelor, Anno 1666, very rich, notwithflanding the great Sums of Money he had expended, in Building Chapels, Founding Hofpitals, and other Acts of Charity.

NICOLO PUSSINO, the French Raphael, was the Descendent of a noble Family in
Picardy; but born at Andely, a Town in Normandy,

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mandy, Anno 1594. He was season'd in Literature at home, instructed in the Rudiments of Design at Paris, learn'd the Principles of Geometry, Perspective and Anatomy, at Rome, practised after the Life in the Academy of Domenichino, and study'd the Antiquities in Company with the famous Sculptor, Francesco fiammingo, who was born in the same Year, and lodg'd in the same House with him. Way (for the most part) was in Histories, with Figures about two or three Foot high; and his Colouring inclin'd rather to the Antique-Marble, than to Nature: but in all the other Parts of Painting, he was profoundly Excellent; and particularly the Beauty of his Genius appear'd in his nice and judicious Observation of the Decorum in his Compositions; and in expressing the Passions and Affections with such incomparable Skill, that all his Pieces feem to have the very Spirit of the Action, and the Life and Soul of the Persons they represent. He had not been in Rome above sixteen Years, before his Name became so universally celebrated, that Cardinal Richelieu refolving to Advance the noble Arts in France, prevail'd upon him (by means of an obliging Letter, written to him, by Lewis XIII. himself, Anno 1639.) to return to his own Country: where Aa4 he

he was receiv'd with all possible Demonstrations of Esteem, was declar'd First Painter to

the King, had a confiderable Pension appointed him, was employ'd in several public Works, and at last undertook to Paint the Grand Gallery of the Louvre. But the King and Cardinal both dying, in the time that he went back to fettle his Affairs in Italy, and bring his Family from thence; he quite laid aside the Thoughts of returning any more to France, At. 71 and ended his Days in Rome, Anno 1665: having for some Years before his Decease, been so much subject to the Palsie, that the Effects of his unfteddy Hand are visible in several of

PIETRO BERETTINI, of CORTONA, 1596. in Tuscany, was born Anno 1596; brought up in the House of Sachetti, in Rome; and a Disciple of Baccio Ciarpi. He was universally applauded for the vast Extent of his Genius, the Vivacity of his Imagination, and an incredible Facility in the Execution of his Works. His Talent lay in Grand Ordonnances: and tho' he was Uncorrect in his Design, Injudicious in his Expression, and Irregular in his Draperies, yet those Defects were so happily atton'd for, by the Magnificence of his Com-

his Designs.

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Compositions, the fine Airs of his Figures, the Nobleness of his Decorations, and the surprifing Beauty and Gracefulness of the Wboletogether; that he is allow'd to have been the most agreeable Mannerist, that any Age has produc'd. He practis'd both in Fresco and Oil: But it was in the first he chiefly excell'd; tho' admirable also in t'other. principal Performances are on the Cielings, and Walls, of the Churches and Palaces of Rome, and Florence. And for those (few) othings of his Hand, that adorn the Cabinets of the Curious, They are beholden to his ill State of Health for them: because he hardly ever made an Easel-piece, but when a Fit of the Gout confin'd him to his Chamber. was handsom in his Person: and to his extraordinary Qualities in Painting joyn'd those of a perfectly honest Man. He was in great Efteem with Pope Urban VIII, Innocent X, and most of the Persons of prime Quality in Italy, for his confummate Skill in Architecture, as well as for his Pencil: And having receiv'd the Honour of Knighthood from Pope Alexan- Æt. 73 der VII, died Anno 1669.

Sir ANTHONY VAN DYCK was born at Antwerp, Anne 1599: and gave fuch 1599. early Com-

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early Proofs of his most excellent Endowments. that Rubens (his Master) fearing he would become as Universal as himself, to divert him from Histories, us'd to commend his Talent in Painting after the Life, and took such Care to keep him continually employ'd in Business of that Nature, that he resolv'd at last to make it his principal Study; and for his Improvement went to Venice, where he attain'd the beautiful Colouring of Titian, Paulo Veronese, &c. And after a few Years spent in Rome, Genoua, and Sicily, return'd home to Flanders, with a Manner of Painting, so noble, natural, and easy: that Titian himself was hardly his Superior, and no other Master in the World Equal to him for Portraits. He came over into England, soon after Rubens had left it, and was entertain'd in the Service of King Charles 1. who conceiv'd a marvellous Esteem for his Works; honour'd him with Knightbood; presented him with his own Picture, fet round with Diamonds; affign'd him a confiderable Pension; sate very often to him, for his Portrait; and was follow'd by most of the Nobility, and principal Gentry of the Kingdom. He was a Person low of Stature, but wellproportion'd; very bandsome, modest, and extremely obliging; a great Encourager of all fuch

as excell'd in any Art or Science, and Generous to the very last Degree. He marry'd one of the fairest Ladies of the English Court, Daughter of the Lord Ruthen Earl of Gowry, and liv'd in State and Grandeur answerable to her Birth: His own Garb was generally very rich. his Coaches and Equipage magnificent, his Retinue numerous and gallant, his Table very fplendid; and so much frequented by People of the best Quality of both Sexes, that his Apartments seem'd rather to be the Court of a Prince, than the Lodgings of a Painter. He grew weary, towards the latter end of his Life, of the continu'd trouble that attended Face-Painting; and being defirous of Immortalizing his Name, by some more glorious Undertaking, went to Paris; in hopes of being employ'd in the Grand Gallery of the Louvre: but not fucceeding there, he return'd hither; and propos'd to the King (by his Friend, Sir Kenelm Digby) to make Cartones for the Banqueting-House, at White-hall: the Subject of which was to have been the Institution of the Order of the Garter, the Procession of the Knights in their Habits, with the Ceremony of their Installment, and St. George's Feast. But his Demands of fourscore thousand Pounds, being thought unreasonable, whilst the King

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was upon treating with him for a less Sum, the Gout, and other Distempers, put an end At. 42. to that Affair, and his Life, Anno 1641; and his Body was interr'd in St. Paul's Church. See farther, pag. 237. And note, that amongst the Portraits of Illustrious Persons, &c. printed and publish'd by the particular Directions of this Great Master, some were Etch'd in Aqua-fortis, with his own Hand.

GIO. BENEDETTO CASTIGLIONE, a Genouese, was at first a Disciple of Battista Paggi, and Ferrari, his Countrymen; improv'd himself afterwards by the Instructions of Van Dyck, (as long as he continu'd in Genoua) and at last became an Imitator of the Manner of Nicolò Poussin. He was commended for several very good Prints of his own Etching: but in Painting his Inclinations led him to Figures, with Landscapes and Animals; which he touch'd up with a great deal of Life and Spirit; and was particularly remarkable for a brisk Pencil, and a free Handling in all his Compositions. He was a Person very unsettled in his Temper, and never lov'd to stay long in one Place: but being continually upon the Ramble, his Works lie scatter'd up and down in Genoua, Rome, Naples, Venice, ES VÝ Parma,

Parma, and Mantona: at which last Place

VIVIANO CODAZZO, generally call'd SIVIANO dalle PROSPETTIVE, was 1599. born at Bergamo, in the Venetian Territories, Anno 1599. And by the Instructions of Augustino Tasso his Master, arriv'd to a most excellent Manner of painting Buildings, Ruins, &c. His ordinary Residence was at Rome, where he died, Anno 1674, and was buried in £t.75. the Church of S. Lorenzo in Lucina. He had son call'd Nicolò, who pursu'd his Father's Steps, and died at Genoua, in great Reputation for his Personmances in Perspective.

MARIO NUZZI, commonly call'd MARIO dai FIORI, born at Orta in the Terra 1599.

di Sabina, was a Disciple of his Uncle Tomaso Salini, and one of the most famous Masters in his Time, for painting Flowers. He died
in Rome, (where he had spent great Part of
his Life) and was also bury'd in S. Lorenzo's Æt. 73.

Church, Anno 1672.

MICHELANGELO CERQUOZZI, was born in Rome, Anno 500, and bred up in the School of Antonio Salvatti, a Bolognese. He

was call'd dalle BATTAGLIE, from his excellent Talent in Battels; but besides his great Skill in that particular Subject, he was very successful in all forts of Figures, and painted Fruit incomparably beyond any Ma-At. 60. fter in his Time. He was buried in the Choire of S. Maries Church, in Rome, Anno 1660.

CLAUDIO GILLE of LORAIN, born 1600. Anno 1600, was by his Parents sent very young to Rome: and after he had been grounded in the Elements of Design, and the Rules of Perspective, under Augustino Tasso, he removed his Study to the Banks of the Tyber, and into the open Fields; took all his Lessons from Nature her felf, and by many Years diligent Imitation of that excellent Mistress, climb'd up to the highest Step of Perfection in Landscape-painting: And was universally admir'd for his pleasant and most agreeable Invention; for the Delicacy of his Colouring, and the charming Variety and Tenderness of his Tints; for his artful Distribution of the Lights and Shadows, and for his wonderful Conduct in disposing his Figures, for the Advantage and Harmony of his Compositions. He was much commended for several of his Performances in Fresco, as well as Oil; was employ'd by Pope Urban Urban VIII. and many of the Italian Princes, in adorning their Palaces: And having by his Pencil (and a great many Prints, etch'd with his own Hand) made his Name famous throughout Europe, died Anno 1682, and was interr'd Æt. 82. in the Church of Trinita de Monti, in Rome.

GASPARO DUGHET, was of French Extraction, but born in Rome, Anno 1600. He took to himself the Name of POUSSIN. in Gratitude for many Favours, (and particularly that of his Education) which he receiv'd from Nicolò Poussin, who married his Sister. His first Employment under his Brother-in-Law, was in looking after his Colours, Pencils, &c. but his excellent Genius for Painting foon discovering it felf; by his own Industry, and his Brother's Instructions, was fo well improv'd, that in Landscapes (which he principally studied) he became one of the greatest Masters in his Age; and was much in Request for his easie Invention, solid Judgment, regular Dispofition, and true Resemblance of Nature, in all his Works. He died in his great Climacterical Year, 1663, and was buried in his Parish- Æt. 63. Church of S. Susanna, in Rome.

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ANDREA SACCHI, born in Rome, Anno tooi, was the Son of a Painter, but under the Conduct of Cavalier Gioseppino (a Master of greater Fame) by incredible Diligence he made fuch Advances, that before he was twelve Years of Age, he carry'd the Prize, in the Academy of St. Luke, from all his (much older) Competitors. With this Badge of Honour, they gave him the Nick-Name of Andreuecio, to denote the diminutive Figure he then made, being a Boy. And though he grew up to be a tall, graceful, and well proportion'd Man, yet he still retain'd the Name of Little Andrew; almost to the Day of his Death. His Application to the Chiaro-Scuros of Polydore, to the Paintings of Raphael, and to the antique Marbles; together with his Studies under Albani, and his Copies after Correggio, and others, the best Lombard Masters, were the several Steps by which he rais'd himself to mighty Perfection in Historical Compositions. The three first gave him his Correctness, and Elegance of Design .: and the last made him the best Colourist of all the Roman School. His Works are not very numerous, by reason of the Infirmities that attended him in his latter Years: And more espe-Miles Carry cially cially the Gout, which often confin'd him to his Bed, for feveral Months together. And besides, he was at all times very slow in his Performances; because he never did any thing (he faid) but what he proposed should be seen by Raphael and Hannibal: which laid a Restraint upon his Hand, and made him proceed with the utmost Precaution. His first Patrons were the Cardinals Antonio Barberini, and del Monte, the Protector of the Academy of Painting. He became afterwards a great Favourite of Pope Urban VIII, and drew a Pidure of him, which (with some other things, he painted after the Life) may stand in competition with whatever has been done by the most renowned for Portraits. He was a Perfon of a noble Appearance, grave, prudent, and in Conversation very entertaining. He was moreover an excellent Architect, and for many other rare Qualities dy'd much lamented. Anno 1661.

Æt. 60.

monly call'd, the BORGOGNONE, from 1605. the Country where he was born, about the Year 1605, was highly applauded for his admirable Gusto, and grand Manner of painting Battels. He had for several Years been con-

versant in Military Affairs, was a considerable Officer in the Army, made the Camp his School, and form'd all his excellent Ideas from what he had seen perform'd in the Field. His Style was roughly noble, and (Soldier like) full of Fire and Spirit; as is sufficiently evident even in the sew Prints which he Etch'd. He retir'd, towards the latter End of his Life, into the Convent of the Jesuits, in Rome; where he was forc'd to take Sanctuary (they say) to rid his Hands of an ill Bargain, he had got in a Wife: But happily surviving her; he liv'd till after the Year 1675, in great Esteem and Honour.

was also a Painter of Note: And having been bred up in the School of Peter Cortona, shew'd how well he had spent his Time there, by his Performances in several of the Churches and Palaces of Rome.

REMBRANDT VAN RYN, born near 1606. Leyden, Anno 1606, was a Disciple of Lasman of Amsterdam. He had an excellent Disposition for Painting. His Vein was fruitful, and his Thoughts fine and lively. But having suck'd in, with his Milk, the bad Taste

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of his Country, and aiming at nothing beyoud a faithful Imitation of the living (heavy) Nature, which he had always before his Eyes, he form'd a Manner entirely new, and peculiar to himself. He prepar'd his Ground with a Lay of fuch friendly Colours as united, and came nearest to the Life. Upon this he touch'd in his Virgin Tints (each in its proper Place) rough, and as little difturb'd by the Pencil, as possible: And with great Masses of Lights and Shadows rounding off his Figures, gave them a Force and Freshness, that was very furprifing. And indeed, to do Juflice to the predominant Part of his Character, the Union and Harmony in all his Compositions is fuch, as is rarely to be found in other Masters. He drew abundance of Portraits, with wonderful Strength, Sweetness, and Resemblance: and even in his Etching (which was dark, and as particular as his Style in Painting) every individual Stroke did its Part, and express'd the very Flesh, as well as the Spirit of the Persons he represented. Agreeable with all the reft, was the Singularity of his Behaviour. He was a Man of Sense and Substance; but a Humourist of the first Order. He affected an old-fashion'd, slovenly Dress, and delighting in the Conver-B b 2 fation

fation of mean and pitiful People, reduc'd his Fortunes at last to a Level with the poor-Æt. 62. est of his Companions. He died Anno 1668; for nothing more to be admir'd, than for his having heap'd up a noble Treasure of Italian Prints and Drawings, and making no better Use of them. or ode vale 1881 ounh egh

> ciples and Followers in Doug their Works ha-GEERART DOU, born at Leyden, Was a Disciple of Rembrandt, but much pleasanter in his Style of Painting, and superior to him in little Figures. He was esteem'd in Holland a great Master in his Way: and though we must not expect to find in his Works that Elevation of Thought, that Correctness of Defign, or that noble Spirit, and grand Gusto, in which the Italians have distinguish'd themselves from the rest of Mankind; yet it must be acknowledg'd, that he was a careful and just Imitator of the Life; exceedingly happy in the Management of his Pencil; and in finishing his Pieces curious, and patient beyond Example. He dy'd about the Year 1674, leaving behind him many Scholars, of whom

FRANCIS MIERIS, the Chief, purfued his Master's Steps very close, and in time surpass'd him: Being more correct in his Outenil liberd, An away from his Mafter into

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line, more bright in his Colouring, and more graceful in his Compositions. Wonderful Things were expected from his promising Genius: But Intemperance, and a thoughtless, random way of Living, cut him off, in the very Flower of his Age, Anno 1683. As for the rest of the Disciples and Followers of Dou, their Works having nothing to recommend them, but only an elaborate Neatness, we may properly place them in the same Form with the cunning Fools mention'd pag. 138.

GODFRIDUS SCHALCKEN however must be excepted out of this Number; who in small Night-pieces, and Representations of the Low-life, by Candle-light, hath out-done all the Masters that have gone before him, in that School.

City of Haerlem, Anno 1608; and besides his great Obligations to Nature, was very much beholden to Frans Hals, who took him from begging in the Streets, and instructed him in the Rudiments of Painting. And to make him Amends for his Kindness, Brouwer, when he found himself sufficiently qualified to get a Evelihood, ran away from his Master into B b 3 France,

France, and after a short Stay there, return'd, and fettled at Antwerp. Humour was his proper Sphere: and it was in little Pieces that he us'd to reprefent Boors, and others his Potcompanions drinking, smoaking Tobacco, gaming, fighting, &c. with a Pencil so tender and free, so much of Nature in his Expression, such excellent Drawing in all the particular Parts, and good Keeping in the Whole-together, that none of his Countrymen have ever been comparable to him, in that Subject. He was extremely facetious and pleasant over his Cups, fcorn'd to work as long as he had any Money in his Pocket, declar'd for a short Life, and a merry one: and resolving to ride Post to his Grave, by the help of Wine and Brandy, got to

Et. 30 his Journey's End, Anno 1638; so very poor, that Contributions were rais'd to lay him privately in the Ground: from whence he was soon after taken up, and ('tis commonly said) very handsomely interr'd by Rubens, who was a great Admirer of his happy Genius for Painting.

1609.

born Anno 1609, was Disciple of Albani, whose agreeable and pleasant Style of Painting he acquired; excepting only that his Colouring

as his Conceptions were lively, and very warm, for he Defign'd with great Spirit and Liberty of Pencil; fometimes perhaps more than was strictly allowable. He was in such Esteem however, for abundance of his sine Performances in Rome, that his sudden Death (Anno 1665) Æt. 56. was much regretted by all the Lovers of Art.

GIO BATTISTA MOLA was his Brother and Fellow-Disciple. And though he could not attain to the Perfection of Albani, in his Figures, (which in truth were a little hard and cutting) yet in Landscapes he came so very near him, that his four large Pieces in Duke Salviati's Palace, at Rome, are generally taken for his Master's Hand.

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Anno 1609, was bred up (together with his elder Brother Alexander) under the Care and Discipline of Mr. Hoskins his Uncle: but derived the most considerable Advantages, from the Observations which he made on the Works of Van Dyck. His Pencil was generally confined to a Head only; and indeed below that Part he was not always so successful as could be wish'd: But for a Face, and all the De-B b 4 pendencies

pendencies of it (viz.) the graceful and becoming Air, the Strength, Relievo and noble Spirit, the Softness and tender Liveliness of Flesh and Blood, and the loofe and gentile Management of the Hair, his Talent was fo extraordinary; that for the Honour of our Nation, it may, without Vanity be affirm'd, he was (at least) equal to the most famous Italians; and that hardly any one of his Predecessors has ever been able to shew so much Perfection, in so narrow a Compass. Answerable to his Abilities in this Art, was his Skill in Music : and he was reckon'd one of the best Lutenists, as well as the most excellent Limner in his Time. He spent several Years of his Life abroad, was personally acquainted with the greatest Men of France, Holland, and his own Country, and by his Works more univerfally known in all

At. 63. the Parts of Christendom. He died Anno 1672, and lies bury'd in Pancras Church, in the Fields.

fair, middle-feet a line Star

WILLIAM DOBSON, a Gentleman de-1610. Scended of a Family very eminent (at that time) in St. Albans, was born in St. Andrew's Parish, in Holbourn, Anno 1610. Who first instructed him in the use of his Pencil, is uncertain: of this we are well assur'd, that he

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was put out very early an Apprentice to one Mr. Peake, a Stationer, and Trader in Pictures; and that Nature, his best Mistress, inclin'd him so powerfully to the Practice of Painting after the Life, that had his Education been but answerable to his Genius, England might justly have been as proud of her Dobson, as Wenice of her Titian, or Flanders of her Van Dyck. How much he was beholden to the latter of those Great Men, may easily be seen in all his Works; no Painter having ever come up so near to the Perfection of that excellent Master, as this his happy Imitator. He was also farther indebted to the Generofity of Van Dyck, in presenting him to King Charles I. who took him into his immediate Protection. kept him in Oxford, all the while his Majesty continu'd in that City; far several times to him for his Picture; and oblig'd the Prince of Wales, Prince Rupert, and most of the Lords of his Court to do the like. He was a fair, middle-siz'd Man, of a ready Wit, and pleasing Conversation; was somewhat loose, and irregular in his way of Living; and notwithstanding the many Opportunities which he had of making his Fortunes, died very poor, at his House in St. Martin's Lane, Anno 1647. - LUN WC are well affor de that he

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MICHELANGELO PACE, born Anne 1610, and call'd di CAMPIDOGLIO, (because of an Office he had in the Capital) was a Disciple of Fioravanti, and very much esteem'd all over Italy, for his admirable Talent in painting Fruit, and the Still-life. He At. 60. died in Rome, Anno 1670, leaving behind whim two Sons; of whom Gio. Battista, the eldest, was brought up to History-painting, under Francesco Mola, and went into the Service of the King of Spain: But the other call'd Pietro, died in his Prime, and only livid just long enough to shew, that a few Years? more would have made him one of the greatest Masters in the World. The many of the more

1611.

PIETRO TESTA, was born at Lucca, in the Dukedom of Florence, Anno 1611: and having laid the Foundations of Painting at home, went very poor to Rome; and spent fome time in the School of Domenichino; but afterwards fix'd himfelf in that of Peter Cortona. He was fo indefatigable in his Studies, that there was not a Piece of Architecture, a Statue, a Bass-Relief, a Monument, or the least Fragment of Antiquity, in, or about Rome, that he had not Design'd, and got by heart. - siri

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heart. He was a Man of a quick Head, a ready Hand, and a lively Spirit, in most of his Performances: but yet for want of Science, and good Rules to cultivate and strengthen his Genius, all those hopeful Qualities foon mn to Weeds, and produced little else but Monsters, Chimeras, and fuch like wild and extravagant Fancies: Vid. pag. 102. He attempted very often to make himself perfect in the Art of Colouring, but never had any Success that way; and indeed was only commended for his Drawings, and the Prints which he Etch'd. He was drown'd in the Tyber, Anno 1650. Some say, he accidental- At. 82. ly fell off from the Bank, as he was endeavouring to recover his Hat, which the Wind had blown into the Water. But Others, who were well acquainted with the morose, and melancholy Temper of the Man, will have it to have been a voluntary, and premeditated Act.

CHARLES ALPHONSE du FRES-NOY, born at Paris, Anno 1611, from his Infancy gave such extraordinary Proofs of his 1611. Attachement to the Muses, that he would undoubtedly have been the greatest Poet in his time, if the Art of Painting, a Mistress equally beloved, had not divided, and weaken'd

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his Talent. He was about twenty Years of Age, when he learn'd to Design under Perrier and Vouet: and in 1634 went to Rome, where he contracted an intimate Friendship with M. Mignard, as lasting as his Life. He had a Soul not to be fatisfy'd with a superficial Knowledge of his Art: and therefore he refolv'd to go the Root, and extract the very Quintessence of it. He made himself family liar with the Greek and Latin Poets: fludy'd Anatomy, and the Elements of Geometry, with the Rules of Perspective and Architecture: Design'd after the Life, in the Academy; af ter Raphael, in the Vatican; and after the Antiquities, where-ever he found them: And making Critical Remarks, as he gain'd Ground, drew up a Body of them in Latin Verse, and laid the Plan of his incomparable POEM De ARTE GRAPHICA. In Conformity to the Principles therein establish'd, he endeavour'd to put his own Thoughts in Execution. But, as he never had been well Instructed in the Management of his Pencil, his Hand was extremely flow: and besides, having employ'd most of his Time in a profound Attention to the Theory of Painting, he had so little left for Practice, that his Performances (exclusive of his Copies after others) don't exceed fifty Historical

Historical Pieces. Of all his Compositions his POEM was his Favourite: being the Fruit of above twenty Years Study and Labour. He communicated it to the Masters of greatest Note, in all Places where he went; and parficularly to Albani, and Guercino, at Bologna. He confulted also the Men of Letters, and the best Authors on Painting; as well as the Works of the most celebrated Professors of the Ant, before he put his last Hand to it. Upon his Return home from Italy, in 1656, he feem'd very inclinable to give it to the Publie. But, whether he was perfuaded that a Translation would make it of more general Use; or (upon second Thoughts) was unwilling it should go abroad, without the Commentary, which he promis'd us in his Poem, it was not Printed till after his Death; which happen'd Anno 1565. He had a particular Æt. 54. Veneration for Titian, as the most perfect Imitator of Nature: and follow'd him, in his Manner of Colouring; as he did the Carraches in their Gusto of Design. Never did any French Master come so near Titian, as du Fresnoy. But whatever may be wanting in his Pencil, to make him famous in After-Ages, his Pen has abundantly fupply'd: And his Poem upon PAINTING will keep his Name alive, as long

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SALVATOR ROSA, a Neapolitan, 1614. born Anno 1614, in both the Sister-Arts of Poesy and Painting, was esteem'd one of the most excellent Masters that Italy has produc'd in this Century. In the first, his Province was Satyr; in the latter, Landscapes, Battels, Havens, &c. with little Figures. He was a Disciple of Daniele Falconi his Countryman, an Artist of good Repute; whose Instructions he very much improved by his Study after the Antiquities, and the Works of the most eminent Painters who went before him. He was san'd for his copious and storid Invention,

for his folid Judgment in the Ordering of his Pieces, for the gentile and uncommon Management of his Figures, and his general Knowledge in all the parts of Painting: But that which gave a more particular Stamp to his Compositions, was his inimitable Liberty of Pencil, and the noble Spirit with which he animated all his Works. Rome was the Place where he spent the greatest part of his Life; highly courted and admir'd by all the Men of Note and Quality, and where he died Anno 1673; Et. 59. having Etch'd abundance of valuable Prints with his own Hand.

CARLO (commonly call'd CARLINO) DOLGI, a Florentine, born Anno 1616, was 1616. a Disciple of Jacopo Vignali, and a Man of Condition and Substance. He had a Pencil wonderfully foft and beautiful, which he confecrated to Divine Subjects; having rarely painted any thing elfe; excepting only fome Portraits, wherein he succeeded so well, that he was fent for into Germany, to draw the Empereffes Picture. His Talent lay in finishing all his Works to a Degree of Neatness infinitely surprizing: but his Hand was so extremely flow, that (if we may believe Tradition) he had his Brain turn'd, upon feeing the ereic for

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the famous Luca Giordano dispatch more Bufiness in four or five Hours, than he himself At. 80. could have done in so many Months. Obiit

Sir PETER LELY was born Anno 1617. 1617. in Westphalia, where his Father, being a Captain, happen'd to be then in Garrison. He was bred up for some time in the Hague, and afterwards committed to the Care of one de Grebber, of Haerlem. He came over into England, Anno 1641, and pursu'd the natural Bent of his Genius in Landscapes, with small Figures, and Historical Compositions: but finding the Practice of Painting after the Life generally more encourag'd, he apply'd himfelf to Portraits, with fuch Success, as in a little time to surpass all his Contemporaries in Europe. He was very earnest in his younger Days, to have finish'd the Course of his Studies in Italy: but the great Business in which he was perpetually engag'd, not allowing him fo much time: To make himself Amends, he refolv'd, at last, in a numerous (but well chofen) Collection of the Drawings, Prints, and Paintings, of the most celebrated Masters, to bring the Roman and Lombard Schools home to him. And what Benefit he reap'd from this Expedient,

Expedient, was fufficiently apparent in that admirable Style of Painting, which he form'd to himself, by daily conversing with the Works of those Great Men: in the Correctness of his Drawing, and the Beauty of his Colouring; but especially in the graceful Airs of his Figures, the pleasing Variety of his Postures, and his gentile Negligence, and loofe Manner of Draperies: In which Particular, as few of his Predeceffors were equal to him, fo all succeeding Artists must stand oblig'd to his happy Invention, for the noble Pattern which he has left them for Imitation. He was recommended to the Favour of King Charles I. by Philip Earl of Pembroke, then Lord Chamberlain; and drew his Majesty's Picture, when he was Prisoner in Hampton-Court. He was also much in Efreem with his Son Charles II. who made him his Painter, conferr'd the Honour of Knightbood upon him, and would oftentimes take great Pleasure in his Conversation, which he found to be as agreeable as his Pencil. He was likewise highly respected by all the People of Eminence in the Kingdom; and indeed so extraordinary were his natural Endowments; and so great his acquir'd Knowledge, that it would be hard to determine, whether he was a better Painter, or a more accomplish'd Gen-

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Modern Masters.

tlemen: or whether the Honours which he has done his Profession, or the Advantages which he deriv'd from it, were the most confiderable. But as to his Art, certain it is, that his last Pieces were his best; and that he gain'd Ground, and improv'd himself, every Day, even to the very Moment in which Death fnatch'd his Pencil out of his Hand, in an Apoplectic Fit, Anno 1680.

was and in Paris

Of all the Disciples of Sir Peter Lely, the most Excellent was JOHN GREENHILL, a Gentleman well descended, and born in Salisbury. He was finely qualify'd by Nature, for both the Sifter-Arts of Painting and Poetry. But Death, taking Advantage of his loofe, and unguarded Manner of Living, fnatch'd him away betimes: and only fuffer'd him to leave us just enough of his Hand, to make us wish, he had been more careful of a Life, so likely to do great Honour to his Country.

SEBASTIAN BOURDON, a French 1619. Man, born at Montpellier, Anno 1619, study'd feven Years in Rome: and acquir'd fo much Reputation by his Works, both in History and Landscape, that upon his Return to France, calv

he

he had the Honour of being the first who was made Rector of the Royal Academy of Painting and Sculpture, at Paris. He spent two Years also in Sweden; where he was very well esteem'd, and nobly presented, by that great Patroness of Arts and Sciences, Queen Christina, whose Portrait he made. He died At. 54. Anno 1673.

1620.

CHARLES le BRUN was born in Paris, Anno 1620: and came into the World with all the happy Dispositions necessary to form a Great Mafter. He began his Studies under Simon Voilet, and finish'd them at Rome, by the Favour of Monsieur the Chancellor Seguier, who fent him thither, with a confiderable Pension, for three Years. The first Proofs of his Abilities, after his Return home, were the Prize-Pictures he made two Years successively, for the Church of Notre-Dame. And his Performances foon afterwards, in feveral of the fine Houses in France, gave such a Lustre to his Pencil, that the King (upon the Recommendation of Monsieur Colbert) made him his Chief Painter; Ennobled him; and Honour'd him with the Order of St. Michael. He had a Genius lively, penetrating, and equal to every thing he undertook. His Invention was Cc 2

Spirit

easy, and his Talent (excepting in Landscapes only) universal. He was not indeed admir'd for his Colouring, nor for his Skill in the Distribution of the Lights and Shadows: but, for a good Gusto of Design, an excellent Choice of Attitudes, an agreeable Management of his Draperies, a beautiful and just Expression, and withal a strict Observance of the Decorum, his Compositions will command the Attention and Admiration of the nicest Judges. His Capital Works are the Cielings of the Gallery, and grand Stair-Case of Versailles; and his five large Pieces, containing the History of Alexander the Great: the Prints of which are alone sufficient to render his Name famous to Posterity. He compos'd a curious Treatife of Physiognomy, and another of the Characters of the Passions. He procur'd several Advantages for the Royal Academy of Painting and Sculpture, in Paris: form'd the Plan of Another, for the Students of his own Nation, in Rome: And there was hardly any thing done, for the Advancement of the noble Arts, wherein le Brun was not consulted. He had the Superintendancy of the Manufactures, at the Gobelines, given him: And having for fome Years Govern'd all the King's Artificers, like the Father of a Family, exlight of his Colourne, and the graceful ceedingly belov'd and honour'd, dy'd amongst At. 70. them, Anno 1690.

Poli, in the Ecclesiastical State, Anno 1623, 1623. was one of the best Masters that came out of the School of Lanfranc. And his Performances in the Cupolas and Cielings of several of the Roman Churches, and Palaces, are sufficient Evidence, that there was nothing wanting, either in his Head, or Hand, to merit the Reputation and Honour he acquir'd. Obiit Æt. 68. Anno 1691.

FILIPPO LAURO was born in Rome, Anno 1623, and train'd up to Painting under his Brother-in-law Angelo Carofello, whom he affifted in a great many of his Works: and always acquitted himself with deserv'd Applause. But, upon leaving his Master, he pursu'd his own Gemus, in a Style quite different from him; and contracting his Talent into a narrower Compass, confin'd his Pencil to small Figures, and Histories in little. He liv'd for the most part in Rome; highly valu'd for his rich Vein of Invention, and accurate Judgment; for the Purity of his Out-line, the Delicacy of his Colouring, and the graceful Cc 3 Spirit

At. 71. Spirit, that brighten'd all his Compositions.
Obiit Anno 1694.

CARLO MARATTI was born at Camo-1625. rano, near Ancona, Anno 1625. He came a poor Boy to Rome, at eleven Years of Age: and at twelve recommended himfelf to advantageoufly to Andrea Sacchi, by his Defigns after Raphael, in the Vatican; that he took him into his School; where he continued his Studies five and twenty Years, to the Death of his Master. His graceful and beautiful Ideas were the Occasion of his being generally employ'd in painting Madonnas, and Female Saints. Hence Salvator Rosa satyrically nick-nam'd him Carluccio delle Madonne. This he was fo far from reckoning a Diminution of his Character, that in the Inscription on his Monument, at Termini (plac'd there by himself, nine Years before his Decease) he calls it gloriosum Cognomentum, and professes his particular Devotion to the B. Virgin. No Man ever perform'd in a better Style, or with greater Elegance of Handling, and Correctness of Out-line. From the finest Statues and Pictures, he had made himself Master of the perfeetelt Forms, and most charming Airs of Heads: which he sketch'd with as much Eafe, Surength: and

and Grace, as Parmegiano; excepting that Author's Profiles, which indeed transcend all human Performance. He has produc'd a nobler Variety of Draperies, more artfully manag'd, more richly ornamented, and with greater Propriety, than even the best of the Moderns. He was inimitable in adorning the Head, and in the Disposal of the Hair: and his elegant Forms, of Hands and Peet, (fo truly in Character) are hardly to be found in Raphael himself. Among the many excellent Talents which he posses'd, Gracefulness was the most conspicuous. And to him may be apply'd, what Pausanias tells us was to Apelles: That fuch and fuch a Master surpass'd him in some Particulars of the Art, but in Gracefulness he was superior to them all. 'Tis endless to recount the celebrated Pieces of this great Man: which yet might have been much more numerous, had he been as intent upon acquiring Riches, as Fame. He executed nothing flightly, often chang'd his Design, and almost always for the better: and therefore his Pictures were long in hand. It has been objected by some Criticks, That his Works, from about the seventieth Year of his Age. were faintly and languidly colour'd. But he knew by Experience, that Shadows gain Cc 4 Strength.

dung

Strength, and grow deeper by Time; and liv'd long enough, to see his Pieces confute their Error. By the Example of his Master, he has made several admirable Portraits of Popes, Cardinals, and other People of Distinction; from whom he receiv'd the highest Testimonies of Esteem: as he likewise did from almost all the Monarchs, and Princes of Europe, in his time. In his younger Days (for Subfistence) he Etch'd a few Prints, as well of his own Invention, as after others, with equal Spirit and Correctness. He was appointed Keeper of the Paintings in the Pope's Chapel, and the Vatican, by Innocent XI: Confirm'd therein by his Successors; and merited the additional Honour of Knighthood, from the present Pope. He erected two noble Monuments, for Raphael and Hannibal, at his own Expence, in the Pantheon. And how well he maintain'd the Dignity of his Profession, appears by his Answer to a Roman Prince, who tax'd him with the excessive Price of his Pictures. He told him, "there was a vast Debt " due from the World, to the famous Artists, his " Predecessors: and that He, as their rightful " Successor, was come to claim those Arrears." His Abilities, in Painting, were accompany'd with a great many Christian and Moral Virtues:

and

and particularly with an extensive Charity, Æt. 88. which crown'd all the rest. Obiit Anno 1713.

His chief Disciples were NICOLO BE-RETTONI, who dy'd long before him, and GIUSEPPE CHIARI, still living. The former carry'd Colouring to a great height; especially in his Frescos, at Altieri's Palace. 'Tis said indeed, his Master was his constant Coadjutor: and his Works have succeeded the better for it.

LUCA GIORDANO, was born in ~ Naples, Anno 1626, and by his Studies un- 1626. der Spagnolet at home, and Pietro da Cortona at Rome, joyn'd with his continu'd Application to all the noble Remains of Antiquity, became one of the best accomplish'd Masters in his time. He was wonderfully skill'd in the practical part of Design, and from his incredible Facility, and prodigious Dispatch, was call'd by his Fellow-Painters, Luca fà Presto. He was besides very Happy in imitating the different Styles of other Great Men, and particularly follow'd the Manner of Titian, Baffan, Tintoret, Guido, &c. fo close in several of his Pieces, that it is not every Pretender to Painting, that can diffinguish

guish them from Originals of those Hands. He was famous for his many excellent Performances in Rome and Florence: And being continually employ'd in working for Princes, and People of the first Quality, all over Europe, grew fo vastly rich, that, at his Return to Naples, he purchas'd a Dutchy in that Kingdom, marry'd and liv'd fplendidly, kept a noble Palace, and a numerous Retinue, with Coaches, Litters, and all other imaginable State. Being grown Old, he was earnestly press'd by the Viceroy, to go over into Spain, and serve the King his Master: He had no Fancy for the Voyage, and therefore rais'd his Terms very high: was not content with twenty thoufand Crowns paid him down, and the Golden Key given him, as Groom of the Bed-Chamber; but besides, having heard, that by the Statutes of St. Jago, and the other Military Orders of Spain, it was expressly provided, that no Painter should be admitted into any of them, because their Profession was generally look'd upon as Mechanic; he refolv'd, for the Honour of his Art, not to stir a foot, till he himfelf was first made a Knight of St. Jago, and his two Sons Knights of Alcantara and Calatrava. All which being granted, he fet out for Madrid; where he was receiv'd very kindly by the the King: and having adorn'd the grand Stair-Case of the Escurial, with the Story of the Battel of St. Quintin, (which is perhaps one of the best things in its kind, that has been any where perform'd in this Age) he sell to work upon the great Church belonging to that Palace. But the Climate being too servere for his Constitution of Body, and his Mind not so well satisfy'd, as at Naples, he return'd home, and dy'd in a good old Age.

CIRO FERRI, a Roman, born Anno 1628, was a true and faithful Imitator of Peter Cor- 1628. tona, under whom he had been bred: and to whom he came so near in his Ideas, his Invention, and his Manner of Painting, that he was chosen (preferably to Peter Testa, and Romanelli, his Fellow-Disciples) to finish those Pictures, which his Master lest imperfect at his Death. He had an excellent Tafte in Architecture, and drew several Designs for the Publick. He made Cartones for some of the Mosaic-Works in the Vatican: and having in a great many noble Performances distinguish'd himself, by the Beauty and Fertility of his At. 62. Genius, dy'd Anno 1690.

he was received very knodly by

1646.

JOHN RILEY, born in the City of London, Anno 1646, was Instructed in the first Rudiments of Painting by Mr. Zoust and Mr. Fuller; but left them whilft he was very young, and began to practife after the Life: yet acquir'd no great Reputation, till, upon the Death of Sir Peter Lely, his Friends being defirous that he should succeed that excellent Master in the Favour of King Charles II. engag'd Mr. Chiffinch to fit to him for his Picture; which he perform'd fo well, that the King, upon fight of it, fent for him, and having employ'd him in drawing the Duke of Grafton's Portrait, and foon after his own, took him into his Service, honour'd him with feveral obliging Testimonies of his Esteem, and withal gave this Character of his Works, that he Painted both Inside and Outside. Upon the Accession of K. William and Q. Mary to the Crown, he was fworn their Majesties Principal Painter; which Place he had not enjoy'd in the preceding Reign, tho' K. James, and his Queen, were both pleas'd to be drawn by his Hand. He was very diligent in the Imitation of Nasure; and by studying the Life, rather than following any particular Manner, arriv'd to a pleasant

a pleasant, and most agreeable Style of Painting. But that which eminently distinguish'd him from all his Contemporaries, was his peculiar Excellence in a Head, and especially in the Colouring part; wherein some of his Pieces were so very extraordinary, that Mr. Riley himself was the only Person who was not charm'd with them. He was a Gentleman extremely Courteous in his Behaviour, Engaging in his Conversation, and Prudent in all his Actions. He was a dutiful Son, an affectionate Brother, a kind Master, and a faithful Friend. He never was guilty of a piece of Vanity (too common amongst Artists) of faying mighty things on his own Behalf; but contented himself with letting his Works fpeak for him; which being plentifully difpers'd over other Nations, as well as our own, were indeed every where very Eloquent in his Commendation. He had for feveral Years been violently persecuted by the Gout; which, after many terrible Affaults, flying up at last into his Head, brought him to his Grave, Anno 1691, exceedingly lamented by all fuch Æt. 45. as had the Happiness of being acquainted either with his Person, or his Works.



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